THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

** Heralding a new column **
Report on the activities of
RECORD RESEARCH ASSOCIATES ***

*** RRA MEETINGS of 1977 ***

*** A SALUTE to RECORD RESEARCH ASSOCIATES (see page 3)

and a special salute to the latest RRA period former and current RRA president, resp., Mort J. Savada and Carl Kendziora; to the re-elected vice president and recording secretary, George Blacker; to the re-elected corresponding secretary, Phyllis Karmen – and the former and current treasurers resp., Roy Evans and Ann Allen (Mrs.W.C.) - for their untiring efforts in building the organization into its present significant position. And a special, special to the exemplary minutes of the meetings by George Blacker – and a hooray to Dave Chertok for his superbe film presentations. (photos identified -see page 9)

(see page 16)

PLAZA
Carl Kendziora
5000 Series (cont'd
8376 to 8407

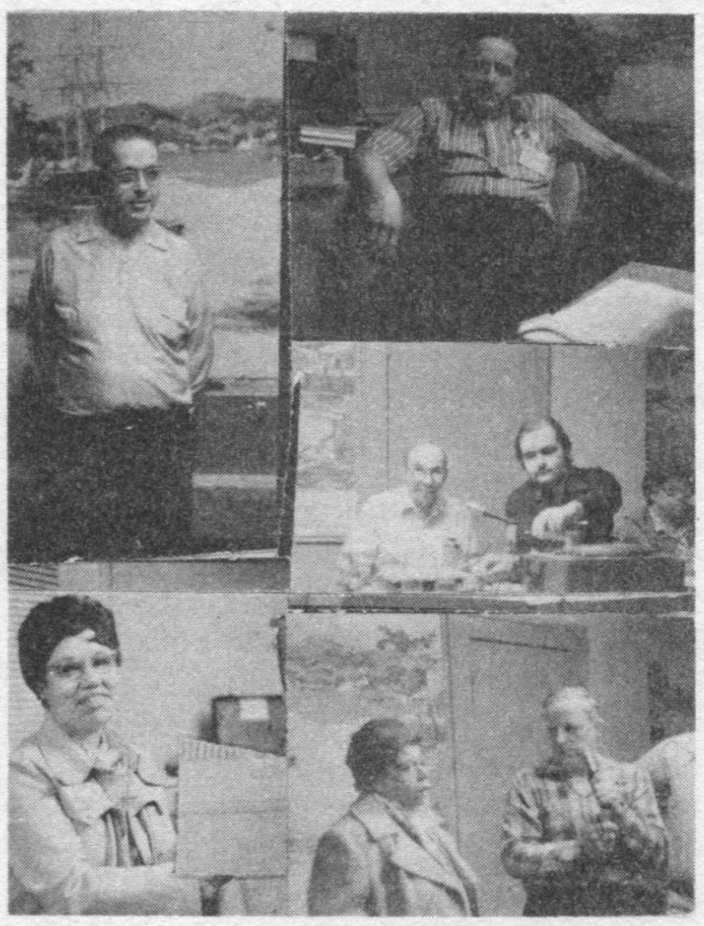
This new 4th Edition is extensively revised.

(see page 2)

Jazz Records
1897-1942
4th Revised and Enlarged Edition

Valuable new feature: the first Song Index in a general discography

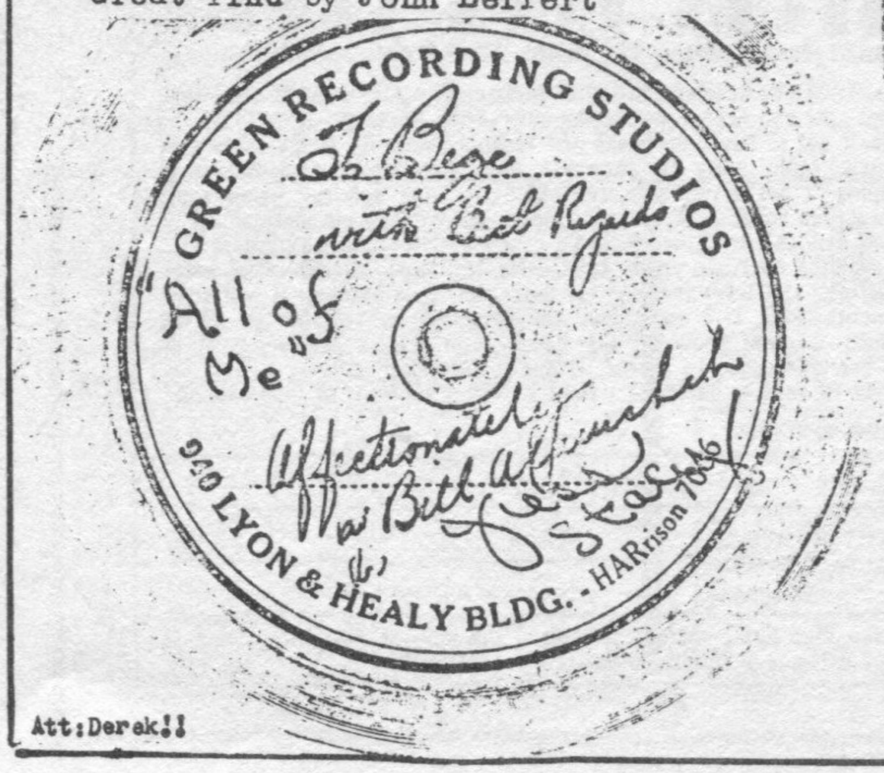
Brian Rust



(See ROY EVANS column, page 12)

DISCOVERY!

Jess Stacy Private Recordings(ca.1932)!!
Great find by John Leifert



Att:Derek!!

(cont'd from RR 153/154) (see page 11)

THREE PIANIST-CONDUCTORS
by
JOHN SAM LEWIS

ERNO DOHNÁNYI

AMPICO RECORDING
For use only on the Ampico
65591-H 2.00

KONZERTETÜDEN
CONCERT STUDY
Op. 28, No. 5, E major
von Dohnányi
Played by
ERNST von DOHNÁNYI
Copyright 1926 by
THE AMPICO CORPORATION
NEW YORK, U.S.A.

The FAVORITE FIFTY
COLLECTION OF
AMPICO RECORDINGS
For use only on the Ampico
63141-G 1.75

The Veil of Pierette
Op. 18
Waltz
DOHNÁNYI
Played by
ERNST von DOHNÁNYI
THE AMPICO CORPORATION
NEW YORK LONDON
MADE IN U. S. A.

(contd.) compiled by Bob Gottlieb

BUDDY CLARK "DISCOGRAPHY"

(cont'd from 153/4 (see page 15)

National Masters Listing,
(cont'd from RR 153/4)

(see page 13)

NATIONAL

The definitive discography of classic jazz, now with a brand new feature: a Song Index of 16,000 titles!

Brian Rust is the world's leading jazz discographer, and this is his masterwork. Incredibly, it has never before been published in America, the cradle of jazz, although it has long been acknowledged as the definitive discography of jazz in its classic period.

This new 4th Edition is extensively revised. Mr. Rust gained access to the files of ten important record labels, and was thus able to include a wealth of new data. In addition, he has made important additions and corrections to the band personnels in earlier editions.

This 4th Edition also boasts a feature unique in general jazz discographies, a Song Index. For the first time, *every known song recorded by every jazz artist* through 1942 is now available for instant reference. This breakthrough in jazz research encompasses some 16,000 songs.

In addition, the Artist Index embraces some 10,000 bandleaders, musicians, singers and arrangers—every known performer on every record of jazz interest through 1942.

This monumental work stands alone. There is no rival in sight.

• over 30,000 recordings • Song Index: some 16,000 titles • Artist Index: some 10,000 performers • cross-references for pseudonymous groups • complete personnels, including singers and arrangers, wherever known • virtually all matrix numbers and most take numbers • all known 78 issues, by label and catalog number • recording dates and cities • all known LP issues of performances never issued on 78 • Index of 60 instrument abbreviations • Index of 239 record label abbreviations

Valuable new feature: the first Song Index in a general discography

Until now, Song Indexes have been confined to a few superior specialized discographies (e.g., *BG on the Record* by D. R. Connor and W. H. Hicks, and *Moonlight Serenade: A Bio-discography of the Glenn Miller Civilian Band* by John Flower). However necessary, a Song Index seemed too daunting a project for a general discography. But Brian Rust resolved to repair the gap—by making it a team project. Enlisting the aid of son Victor and friends John and Pauline Wadley, he has given the world the first Song Index in a general discography. Now, at our fingertips, we have *every* jazz version of *every* song ever recorded through 1942. A sampling of the treasures to be mined in the Song Index:

- I Got Rhythm—49 versions
- Night and Day—11 versions
- How Can Cupid Be So Stupid?—1 version
- That's a Plenty—34 versions
- The Blue Danube—3 versions
- St. Louis Blues—135 versions
- Stardust—47 versions
- Got a Great Big Date with a Little Bitta Girl—1 version
- If You Sheik on Your Mama, Mama's Gonna Sheba on You—1 version

Haven't you ever asked yourself: "Who *did* record that song?" Now you have the answer, in seconds.

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*** A SALUTE to RECORD RESEARCH ASSOCIATES *** RRA MEETINGS of 1977 ***

and a special salute to the latest RRA period former and current RRA president, resp., Mort J. Savada and Carl Kendziora; to the re-elected vice president and recording secretary, George Blacker; to the re-elected corresponding secretary, Phyllis Karmen – and the former and current treasurers resp., Roy Evans and Ann Allen (Mrs.W.C.) - for their untiring efforts in building the organization into its present significant position. And a special, special to the exemplary minutes of the meetings by George Blacker – and a hooray to Dave Chertok for his superbe film presentations.

In issue 153/4 we issued a pilot installment of an RRA meeting of November 13, 1976 and we promised more. We have altered our layout somewhat to make it more conducive for columniation. Herewith are all the meetings of 1977. We repeat the preface to the RRA meeting which appeared in RR 153/4...

PREFACE by Editor, LEN KUNSTADT .....

We are now introducing a new column which will cover the activities of an old venerable loosely-knit organization of fellow researchers who have referred to themselves as the SYNDICATE and now as RECORD RESEARCH ASSOCIATES (they are independent of Record Research magazine). You probably do recall seeing brief mentions of its activities, some low-key reports and photos of its illustrious members in the pages of RR through the years. However no concentrated effort has been made to really examine the goals and accomplishments in the field of discographical research in which it has served as sounding board for many of its dedicated scholars. Perhaps the reason for this near secrecy has been the desire to relegate the meetings to a choice few rather than to a multitudinous grab bag. For over a quarter century there have been periodic meetings of perhaps the best discographical minds in the field of popular musical Americana. A virtual who's who in Discography have been present. I believe I can make the statement that perhaps all that we know today in the field of popular music discography would boast the research of those who have participated in these informal meetings. Noted local and foreign guests including key music biz dignitaries have been participants at these confabs. If my memory serves me right the group began about 1952 and its first group of members in these beginning years were WALTER C. ALLEN, PERRY ARMAGNAC, BOB COLTON, HAROLD FLAKSER, DAN MAHONY, MIKE ZACCAGNINO, CARL KENDZIORA & LEN KUNSTADT. As the years went on it was the setting for so many excellent events. I remember the famous blues singers Lucille Hegamin and Victoria Spivey being crowded into our sparse-for-space RR office for one of our meetings - and stealing the show with their gift of historical gab. Both are now gone but memories linger on. Regarding Victoria! she practically became a regular at the meetings for a certain period. Then there was a group of meetings at Marshall Stearns' Waverly Place, NYC Institute of Jazz Studios location. The visit by master-discographer Brian Rust and the Ben Selvin appearance at a later date were highlights. Mike Montgomery exhibit of his music rolls and player piano at a meeting at his home was rewarding. The showing-off by Bob Mantler of his fantastic Bix memorabilia and record collection ... and the equal demonstration by Harold Flakser of his mountain of jazz-related books and magazines - and his superbe foreign record collection really put you in a state of awe. There was honored guest, John Hammond with his treasury of historical and music business anecdotes. And then there was the surprise and shock by those who received our very first issue of Record Research at a meeting hosted by Walter C. Allen at his then Belleville N.J. home. I believe Ann was in the kitchen feeding the kid(s). (smiles!) ... I could go on and on - but space allocation prevents this. Perhaps at a later time "us old-time syndicators" will get together & spin a column of our remembrances of many of these historic (and some hysteric) meetings .....

The more than quarter century of meeting could be divided into three categories with a bit of dovetailing. The first meetings were held at the individual member's residences. The second category or period were the gatherings at the Columbia Records building at 51 W. 52nd Street, thanks to member and Columbia exec. Bob Altschuler. The third and present period was initiated and nurtured by member Mort Savada **which eventually led to the** location at the Prince George Hotel on East 28th Street (NYC) with its near bi-monthly schedule of meetings.

Now, for the current meetings! Thanks to recording secretary GEORGE BLACKER who is a voluminous minutes-taker, par excellence - we will be able to present an across-the-board run-down or up of the meetings with emphasis toward the historical and discographical presentations by various members ..... Some cautious editing by LK will prevail. This column will cover all the meetings held in the 1977 scheduled year. **(cont'd on page 4)**

About JESS STACY!! Research

****A very comprehensive research project is now in preparation on the great and unsung pianist ***JESS STACY*** ..Please send all historical and discographical information to its compiler... DEREK COLLER, 6, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND .. Mr. Coller is not only our Eng. representative but a highly qualified researcher with many discographical credits.**

FROM

record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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Len Kunstadt for RR

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Issue 12 (all gone!)
Issue 13: Checker, Miracle, Sunrise
Issue 14: Columbia 30000 and Mercury 8000
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(Edited for Record Researchvision by Len Kunstadt)

JAN. 15, 1977 – RR ASSOCIATES MEETING

PLACE AND TIME:
Saturday, Jan. 15, 1977 - 11 AM-8 PM
Prince George Hotel, 14 East 28th St., NYC, tel. 532-7800
Williamsburg Room, 2nd floor

OFFICERS: President, Mort Savada; V.P. and rec. secretary, George Blacker; corresponding sec., Phyllis Karmen; treasurer, Roy Evans.

AGENDA FOR THE MEETING:

11 AM-1:30 PM	Swap, buy, sell, and bull session
1:30-2:30 PM	Business Meeting
2:30-6:00 PM	Member presentations, films if available
6:00 - 8 PM	"The Quiet Hours" listening session.

In spite of a snow storm preceding it our Jan. 15th meeting was well attended with 49 persons. (Even our vice pres. and secty couldn't make it!) With but an old portable phonograph we managed a successful presentation even without any films that day.

HERE'S THE "HONOR LIST" FROM JAN. 15

Barber, George	Hartig, Steve	Leitner, George	Sher, Dave
Behnke, Henry	Kanen, Alan	Malafy, John	Singer, Dan
Brooks, Tim	Kaptanis, Mike	Newman, Art	Valburn, Jerry
Cooper, John	Klee, Joe	Novikoff, Ken	Wahl, Arthur
Costanza, Frank	Klemann, Ken	Oriel, Al	Weiner, Dave
Evans, Roy	Kunstadt, Len	Pietrzak (?), Ed	Yarow, Steve
Flakser, Hal	Latterman, Jack	Rauch, Lloyd	Zeiger, Les
Biel, Mike	LaSala, Eddie	Roisman, Roy	Zimmerman, Art
Gensel, Rev. John	Laubich, Arnold	Sambach, Mike	LaPradde, U.
Gill, John	Lauro, Joe	Savada, Mort	Morgenstern, Dan
Giordano, Vince	Leifert, John	Sears, Dick	

- NOTES FROM MORT SAVADA:
Although there was no recording secty at the Jan 15th meeting I will do my best to give you some reasonable facsimile of a report from a set of very illegible notes.

- JERRY VALBURN mentioned having spoken with Chick Bullock a few months ago. From this came the following item. ... In the 1930's ARC recorded a special series that went under the title "T. O. Series" for which the artists were never paid for their performances. A most representative demonstration of this was Jerry's playing a tape of the following:

(1) "Just An Echo In The Valley" (1932) followed by a very humorous spoof commercial entitled "Manure Is On The Air". The latter was sung by Carl Kress. Others on these two were Tommy Dorsey, Jimmy Dorsey, Bunny Berigan, Joe Venuti (basso vocal on "manure"), Stan King, Arthur Schutt and of course Chick Bullock vocal on "Echo".

(2) "My Gal Sal" by Roy Palmer & Memphis Nitehawks.

Jerry also handed out photostats of articles that appeared in local Long Island Newspapers back in 1931 and 1932 about Chick.

He then went on to answer a question regarding the difference between "Bootleg" and "Pirate" issues. He defined "bootlegging" as taking material belonging to another company and using it on another or own label. "Pirating" is the counterfeiting of an actual release or recording.

- HAL FLAKSER referred to an article of special interest in Dec. '76 issue of "High Fidelity" in which the true story of Eli Oberstein is reported. This covered the period during which the recording ban was in effect in the USA, after 8/1/42. At the time Oberstein headed the US Record Corp. which produced "Peerless" records through a "Mexican Connection".

- LLOYD RAUCH played a Decca 892, Dixie Lee Crosby (mx DLA-467A) "When a Lady Meets a Gentleman Down South" (7-27-36) thinking that the band and clt may be that of Jimmy Dorsey because of adjacent matrices. Consensus was that it was not.

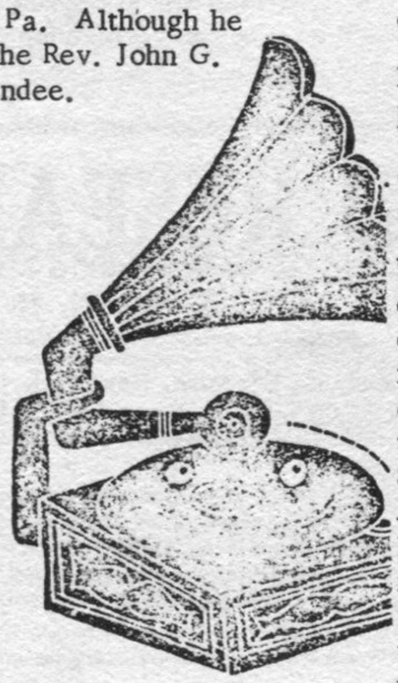
- REV. GENSEL mentioned that he had delivered the eulogy at Errol Garner's funeral recently and that Garner is interred in East Liberty, Pa. Although he could not stay very long, it was a special pleasure to have the Rev. John G. Gensel join the RRA ranks and trust he will be a regular attendee.

MARCH 5, 1977 – RR ASSOCIATES MEETING

PLACE AND TIME: Saturday, March 5, 1977, 11AM-8PM
Prince George Hotel, 14 East 28th St., NYC, tel 532-7800
Williamsburg Room, 2nd floor

AGENDA FOR MEETING:

11 AM - 1:30 PM	Swap, buy, sell, and bull session
1:30 - 2:30 PM	Business meeting
2:30 - 6:00 PM	Member presentations, films during this period
6:00 - 8:00 PM	"The Quiet Hours"



MARCH 5, 1977

We had an attendance at our meeting - 53, including 3 new members.

Ann Allen	Dick Fairfield	Ulysses LaPradde	Mort Savada
Eric Anderson	Harry Fein	Eddie LaSala	David Sher
George Barber	Harold Flakser	John Latteman	Dan Singer
Michael Biel	Marvin Goldsmith	Arnold Laubich	Jerry Valburn
George Blacker	Sheldon Harris	John Leifert	Dennis Valente
Dave Boeddinghaus	Steve Hartig	Eugene McCormick	David Weiner
Bernard Brightman	Bob Hoffman	Dan Morganstern	Fred Williams
Tim Brooks	George Irey	Arthur Newman	Les Zeiger
Bill Carraro	Alan Kanen	Ken Novikoff	Art Zimmerman
Dave Chertok	Mike Kaptanis	Dennis Oppenheim	Mike Zaccagnino
Frank Costanza	Phyllis Karmen	Al Oriel	David Le Causi
John Elsman	Carl Kendziora	Lloyd Rauch	Henry Behnke
Roy L. Evans, Jr.	Joe Klee	Roy Roisman	Dan Nichols
	Lenny Kunstadt	Mike Sambach	

FILMS BY DAVE CHERTOK:
We saw the following film clips through the courtesy and efforts of DAVE CHERTOK:
- LOUIS ARMSTRONG singing "That's My Desire" with Velma Middleton. This movie also had a short close-up of Earl Fatha Hines at the keyboard.
- LIONEL HAMPTON - "Air Mail Special".
- SONNY DUNHAM doing "Mr. 5 by 5". It was the consensus of opinion that Marie McDonald did the vocal. (Make that GRACE McDonald ... mjs)
- We were treated to an UNCUT (one of only two in existence) film clip of Fats Waller playing and singing "Honeysuckle Rose".
- There was an animated cartoon film clip on the "Three Little Bops" with Shorty Rogers.
- We also saw a film clip on Bob Crosby in three musical sequences from the movie "Sis Hopkins".

There were two more film clips -
- LOUIS ARMSTRONG & PERRY COMO (Guess who topped who!)
- LOUIS JORDAN in "Meet Deacon Jones".

(For those of you who have enjoyed Dave Chertok's films let it be known that he gave a course at the New School, W. 12 Street, called "Jazz on Film". (ed. LK)

- MINUTES BY GEO. BLACKER, REC. SEC'Y.

- In pre-movie presentations, GEORGE BLACKER played both sides of Gennett 3046: "Creole", by Ross Reynolds' Palais Garden Orchestra and "Leaky Roof Blues" by the Lange-McKay Orchestra. The former, he noted, sounds remarkably like "Smoke House Blues" as played by J. R. Morton on the Victor record. This may not be surprising, as both tunes were written by Charles Luke, who, incidentally, is listed as the banjoist on this side. This record was once written up in the "Record Changer" by someone who advanced the theory that it was a pseudonymous J. R. Morton issue.

- TIM BROOKS showed us a copy he'd acquired of a book on Scandinavian records made and issued in the US, written by Pekka Gronow. He said that even though its contents were of a highly specialized nature, there was enough additional information to make it worth the while of an ordinary purchaser who might not be that interested in ethnic records. He also announced that he is researching the Vogue Picture Records, and is much in need of full data on certain untraced issues, and master numbers for some others on which he has titles and catalog number. Anyone having any holdings of Vogue records is asked to send him a list of their catalog numbers. If he needs data on any of them, he'll ask for it. Write him at 1940 80th St., Jackson Heights, N. Y. 11370. In the course of his remarks, someone ventured the information that some Vogue material was reissued. Since the speaker was well off mike, I couldn't make out what he said very well from the tape, but it seemed as if the label he mentioned was "Onyx", Could you, whoever you were, get in touch with Tim about that matter? ... I include this request on his behalf. (Ed. LK - Tim's worthy Vogue research has appeared in RR 148 + RR 151/2 + 153/4 - more to come!!)

- If nobody minds my butting in out of sequence again, I'd like to clarify the remarks of HAL FLAKSER as reported by Mort Savada from the Jan. 15th meeting. He and I are collaborating on a research project devoted to Eli Oberstein's recording activity from 1939 to about 1944, specifically these labels: Varsity, Royale, Elite ("Hits by ....."), Hit and Philharmonic. I'm compiling a master ledger/catalog listing of all of these; Hal's trying to determine the point at which Eli's legitimate (i. e., pre-Petrillo ban) recording ceased and where the clandestine post-ban sides started. We need data on almost anything on the labels aforementioned, but with special emphasis on Hit issues between catalog members 7004 and 7020. The highest pre-ban master we've got listed so far is W204 by the Marshalls and their Orchestra; the lowest post-ban master we've got listed is W212 by Arthur Fields. Intervening Matrices are as yet untraced. To clarify and correct what Mort reported from the January 15th meeting, Hal did not say definitely that Eli was reissuing Mexican masters from Peerless on Varsity; there is a POSSIBILITY that he did so, as one of the supplements that has come into our hands lists a number of Mexican issues in a 3000's catalog series. None of these has been seen yet, so we can only speculate about the source of the masters. Similarly, we can only speculate about the source of the masters of a coupling by Agustin Irusta, a popular South American singing star, that showed up in the regular 8000's pops series during the summer of 1940. Evidence has come to light recently to confirm my suspicion that Hit elided into Majestic; Art Zimmerman reports two Louis Prima couplings on Majestic that I had listed as appearing under the same catalog number of Hit. (Ed LK - Blacker's Eli Oberstein 2-part saga was in RR 149/50 and 151/2).

*** A SALUTE to RECORD RESEARCH ASSOCIATES *** (for who's who see page 9)

– and a hooray to Dave Chertok for his superbe film presentations. (see page 9)

March 5, 1977 (Cont'd)

- Regarding the INSTITUTE OF JAZZ STUDIES in Newark, N.J., director DAN MORGENSTERN reports that it has been relocated in Bradley Hall, at the corner of Warren and High Streets in Newark. It is open weekdays from 10 AM to 6 PM, and visitors and discographers are most heartily welcome. Phone number is 201-648-5595.

Apropos of conferences, MIKE BIEL reminded all and sundry of the ARSC (Association for Recorded Sound) convention, to be held in East Orange at the Holiday Inn, with part of the proceedings to be held at the Edison National Historic Site in West Orange. One highlight is to be a presentation by RAY WILE of unissued jazz sides, lateral and vertical, cut for Edison in the latter twenties. (LK note: Yes, quite a success!! Unissued Hendersons, Clarence Williams band sides, blues singers etc.!!! -

- In connection with Edison Records recordings by the PICCADILLY PLAYERS under the direction of MEL(VILLE) MORRIS, LEN KUNSTADT commented that he heard a remarkable Bixian horn on some of the sides. Melville Morris was a Paul Whiteman booking agent. So maybe these are Whiteman's sidemen on the Edison sides!!??

- JOHN **LEIFERT**, who specializes in finding jazz solos in unexpected places, laid four sides on us:
  - "Nagasaki" - Rudy Vallee's Conn. Yankees - B'bird
  - "Every Once in a While" - Richard Himber's Orch. - Victor
  - "Peek-a-Boo to You" - Bea Wain with Orchestra - Victor (Query: could this be Larry Clinton's band, uncredited???)
  - "I'm Goin' Shoppin' with You" - Little Jack Little's Orch. (Columbia)

MIKE BIEL and FRED WILLIAMS presented for our inspection and audition a number of unique antiquities, including 5-inch Berliner discs made in the late 1880's, probably for the gramophones produced by a German toy maker. Also shown and played were a few 7-inch Berliner discs of the early 90's and a 14-inch, 60 rpm Victor record, one of a short-lived series. Some of the Berliners were made of hard rubber.

DAVE BOEDDINGHAUS played Cliff Jackson's version of "Horse Feathers" (Van Dyke). DAVE WEINER played a vinyl (D.J.???) copy of Benny Goodman's Capitol version of "Happy Blues" that had a longer introductory part than that heard on the commercial shellac pressing. He played portions of both to prove it. He also played a Dixieland-style rendition of the "Be Sociable" jingle used by Pepsi-Cola in its radio and TV ads of a few years back. This was taken from an LP containing renditions of the jingle in several different styles.

- Topping off the proceedings, CARL KENDZIORA gave a lecture for the benefit of newcomers to the field of discography -- one of what may develop into a series. His subject this time was the BD & M Company and its relationship to Paramount. To sum it up as briefly as I can: NYRL had found it difficult logistically to get adequate distribution of its records on the East Coast. Bridgeport Die and Machine, which had been primarily a maker of grinding machinery, had got into the business of pressing records for other concerns, although they had no recording facilities of their own. In 1920 (or perhaps 1921), NYRL made an arrangement with B D & M whereby BD&M was to press and distribute NYRL's Paramount and other labels (Puritan, National, etc.) east of the Ohio River and north of the Potomac. B D & M also got the right to issue Paramount masters on their own labels (Triangle, Broadway and Puritan, later changed to Puretone). The fact that both companies released records on Puritan and Broadway created more confusion among discographers, as the NYRL and B D & M issues began (after about 11120) to differ from each other, with cross-couplings being rampant. B D & M only issued their complete catalog on Triangle, Broadway and Puritan/Puretone. The department store labels, such as Carnival, Ross Stores, Lyratone, etc., were only issued in such numbers as the store executives chose to order. Two of these special labels have yet to be seen at all: Baldwin and Embassy, Chautauqua was also one of the undiscovered ones until very recently. Luckily for Carl, the one Chautauqua record he owns not only contains an OM5 side of more than casual interest, it is also an alternate take that he hadn't found on any other label. He will gladly buy any specimen of Baldwin or Embassy that anyone turns up, even if it's of no musical value at all. Scratch these junk piles, gang!

APRIL 23, 1977 – RR ASSOCIATES MEETING

- PLACE AND TIME: Saturday, April 23, 1977 - 11 AM - 8 PM
Prince George Hotel, 14 East 28th St., N.Y.C., Williamsburg Room-2nd Floor

- PLEASE NOTE MAJOR CHANGE IN AGENDA:

11 A.M. - 1:30 P.M.		Swap, buy, sell and rap
1:30 - 3:00		FILMS
3:00 - 3:30	Business	Business meeting
3:30 - 6:00		Presentations
6:00 - 8:00		"Whatever"

APRIL 23, 1977

Our President, Mort Savada, was missed at the meeting and we hope he will be well enough to join us in June.

Following is a list of the 39 members who attended the April meeting.

Eric Anderson	Harold Flakser	Arthur Newman
Bill Andrews	Marvin Goldsmith	Dennis Oppenheim
Al Apfelberg	Sheldon Harris	Al Oriel
Eric Baumgart	Steve Hartig	Lloyd Rauch
Henry Behnke	George Irey	Mike Sambach
Michael Biel	Alan Kanen	Russ Shor
Robert Bierman	Phyllis Karmen	Dan Singer
George Blacker	Carl Kendziora	Jerry Valburn
Dave Boeddinghaus	Alan Keller	David Weiner
Bernard Brightman	Arnold Laubich	Arthur Wohl
Dave Chertok	John Leifert	Les Zeiger
John Elsman	George Leitner	Art Zimmerman
Roy L. Evans, Jr.	Dave Metzger	Mike Zaccagnino

- DAVE CHERTOK had an all request FILM FESTIVAL for us which included:
Excerpts from the "Big Broadcast of 1932"
  - BING CROSBY singing "Here Lies Love" -"Please"
  - BOSWELL SISTERS - "Crazy People"
  - CAB CALLOWAY - "Minnie the Moocher" (What else?)
  - MILLS BROTHERS - "Hold that Tiger"
  - VINCENT LOPEZ - Novelty Drum Number

Also, from that movie, in the opening credits there were glimpses of KATE SMITH (When the Moon comes over the Mountain) and The Street Singer (ARTHUR TRACY) with "Marta".

Next we saw the Glenn Miller AAF Band with Glenn Miller in person and two excerpts from movies he made:
  - In the Mood" from Sun Valley Serenade with some campy close-ups of SONYA HENIE and (Chattanooga Choo Choo) from the same movie with some fabulous high stepping from Dorothy Dandridge and the Nicholas Bros. Top singing from Dorothy.

Dave advised us that the latter sequence was almost always omitted from the movie when it is shown on Late TV Movie Reruns.

Next we saw a one-reeler made by Larry Clinton with vocals by Bea Wain. This was a movie made with songs written especially for the movie by well-known composers of that period. Most of the songs were not worth listening to but the surprise song, written just for that one-reeler, by Hoagy Carmichael & Frank Loesser was none other than the ever-popular "HEART & SOUL".

We also saw excerpts from Walt Disney's Make Mine Music with the old King of Swing - Benny Goodman. One song "After You've Gone" had the animated surrealistic and abstract illustrations that complimented the various rhythms, etc. It was one of the finest illustrations of that particular art form for anyone interested in that particular medium.

Of course, the movie showing would not be complete without Louie (Armstrong, that is). This particular clip was made at the Tivoli Gardens in Copenhagen in October, 1933 (All pertinent data supplied by Harold Flakser) and included such favorites as "I Cover the Waterfront", a fantastic rendition of "Dinah" and the good old "Tiger Rag".

Phyllis Karmen, sec.

RECORDING SEC'Y's REPORT ON RRA MEETING OF 4/23/77 - GEORGE BLACKER

- Before getting to the presentations (such as they were), I'd like to slip in a small plug on behalf of a friend of mine who has recently produced a 45 rpm EP of reissues of four rare rockabilly vocals. The record is **Olde Mill Ol**, and it contains the following:
  "If You Love My Woman" - Jimmy Witter & the Shadows
  "Come to Your Tommy Now" - Leonard Clark & Blue Sky Boys
  "Night Club Rock 'n Roll" - Gene Parson's Band; V.R.: Kimble & **Wanda Janes**
  "Walking Talking Baby Doll" - The Three Ramblers; V.R. Jerald Boykin
  order from:
  Hal Ljongquist (pronounced as "Youngquist')
  160 Liberty St.
  Southington, Conn. - 06489

JOHN LEIFERT played both sides of Royale 1376 by Richard Himber's Orchestra. He wanted to know whether anyone agreed with his belief that the trumpet on "Tennessee Fish Fry" was Red Nichols (apparently nobody did), and who the different soloist was on the other side, "How Can I Ever Be Alone?" (nobody cared to guess) .... John's next was Brunswick 4064, "Jo-Anne", by Harold (Herb?) Gordon's Adelphia Hotel Whispering Orchestra, on which he heard an alto sax soloist who reminded him very much of Fud Livingston ... He topped it off with Bruns. (E) 02906-B: "Rosie the Redskin" by Pinky Tomlin with Harold Sosnik's Orchestra. He doesn't dig Tomlin that much, but goes for the accompanying group.

- RUSS SHOR laid two unissued alternate takes on us via Victor test pressings he'd wangled from an old-timer at Camden: "Don't Be Like That" by Jean Goldkette's Orchestra, and "What a Day" by Ted Weems. He topped that off with "Nobody's Sweetheart" by the Louisiana Rhythm Kings on Vocalion -- a Guy Lombardo group. Not bad, either ...

APRIL 23, 1977 – RR ASSOCIATES MEETING (Cont'd)

- LLOYD RAUCH played an aircheck of a 1941 broadcast by Ted Lewis's band on which Tony Parenti played clarinet ...

- JERRY VALBURN said he was going soon to meet Chick Bullock personally, and mentioned his discovery in the ARC Master ledgers of a pair of odd sides by Chick: CO 20164/5, "Chinese Mother Goose Rhymes". Has anyone ever seen those two masters on any issued record?

RRA MEETING OF 6/11/77 –

Place and time:
SATURDAY, JUNE 11, 1977 - 11 A.M. - 8 P.M.
Prince George Hotel, 14 East 28th St., N.Y.C. Tel: 532-7300
Williamsburg Room - 2nd Floor

11:A.M. - 1:30 P.M.	Swap, buy, sell and rap
1:30 - 3:00	Films
3:00 - 3:30	Business meeting, election of new officers
3:30 - 6:00	Presentations
6:00 - 8:00	Whatever

There were 55 in attendance at the June 11 meeting as per following roll call:

Ann Allen	Howard Goldberg	Jack Latterman	Lloyd Rauch
Eric Anderson	Marvin Goldsmith	Arnold Laubich	Teddy Reig
Bill Andrews	Marty Grosz	John Leifert	Mike Sambach
Al Apfelberg	Sheldon Harris	George Leitner	Mort Savada
Rod Baum	Steve Hartig	Richard Lenk	Dan Singer
Henry Behnke	Sheila Herbert	David LiCausi	Murray Slochover
Mike Biel	Warren Hicks	Doug Mackie	Jerry Valburn
George Blacker	Alan Kanen	Dave Metzger	David Weiner
Bill Carraro	Carl Kendziora	Dan Morganstern	Randy Wicker
Dave Chertok	John Klar	Arthur Newman	Fred Williams
Mac Cohen	Joe Klee	Al Oriel	Alan Willis
Frank Costanza	Kitty Kokhorst	Doug Onivas	Les Zeiger
John Elsman	Len Kunstadt	Mike Peters	Art Zimmerman
Richard Fairfield	Edward LaSala	Bob Porter	

- As usual DAVE CHERTOK treated everyone to some wonderful movies:
(1) Goodyear presents Eddie Condon - 1962 short.
(2) & (3) - Two Benny Goodman Film Clips - (A) from the Big Broadcast of 1937
(B) from Powers Girl 1942
(4) Film Clip - Tommy Dorsey - Las Vegas Nights
(5) 1938 Artie Shaw short with Helen Forrest & Tony Pastor
(6) Jam Sessions from Fabulous Dorseys ('47), Disc Jockey ('51) & Syncopation

George Blacker's report will give you all the details of the election.

- MIKE BIEL has requested that we insert the following for your information:
THE AUDIO ENGINEERING SOCIETY (AES) 60 East 42nd St., New York, N.Y. 10017 will publish a special Centennial issue of its "Journal" in October '77. This will contain numerous articles on the history of sound recording. If you're interested in obtaining same write them.

- ...We wish to call to your attention the very interesting and noteworthy article in the New York Times, Aug. 12, about one of our recent new members, DENNIS VALENTE. The article mentioned his shop for repairing and selling antique phonographs and also printed a photo of Dennis at work. Congratulations!
- Mort Savada

REPORT OF RRA MEETING OF 6/11/77 - George Blacker, V.P. & Rec. Sec'y.

- There were only three presentations this trip, but new officers were elected, so the time wasn't exactly wasted. Election results are detailed below.

Before any formal business began, KATHY KOLKHORST of the Conn. Traditional Jazz Society (otherwise known as Conntrad -- for obvious reasons) delivered a pitch for her organization to such as didn't know of its existence and objectives, and offered to put anyone on the club's mailing list who wanted to be. Carl Kendziora mentioned that a new station in Bridgeport (WDJZ-AM, 1530 Khz directional daytime) has joined the roster of stations playing "our" kind of music. Because it is directional, it may not be received well by anyone in the N.Y. metro area, as its strongest signals are to the north and south. Long Island should get it well, but Brooklyn and Queens may be out of luck.

- LENNY KUNSTADT mentioned that his offer of a complete run of "Record Research" from issue 71 to the present is selling like hot cakes (or should we say 'Eskimo pies' in deference to the weather?), whereby his stock of the earlier issues is being rapidly depleted. He ventured no guess as to when or whether he would reprint the early issues, even sans auctions. NOTE TO LEN: I've got a bone to pick with you, me laddie. Why haven't you published those stylus specifications, or at least indicated that you would do so ? Huh? - In that connection, I may as well mention here and now that Pickering & Co. will supply custom-ground styli to fit any current model of Pickering or Stanton stereo cartridge. These styli will give the same excellent results on all types of records, including many of the so-called "bad pressings", as I described some time ago in connection with the styli made by International Observatory Instruments for the Shure M-44 stereo cartridge. If Lennie ever gets his butt into gear, the necessary specs will be published. ---

Three new members fought off stage fright and introduced themselves:
- MIKE PETERS, who is working on a bio-discography of Eddie Lang. He needs help in locating obscure records, or what-have-you...
- DOUG MACKIE (spelling??), who is interested in developing means of optimizing the sound of old records with filters, equalizers, special styli, etc.
- RICHARD LENK, who, as a historian, is interested in just about all kinds of documentary and spoken word records, especially those on which composers speak.

Amid such jocularity and a few anguished screams from the victims, elections for a new slate of officers were held, with the following results:

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* * * * * * * * * * * * * * * * * * * * * * * * * * *
**** CARL KENDZIORA - President
**** GEORGE BLACKER - Vice Prez & Rec.Secretary
**** PHYLLIS KARMEN - Corresponding Secretary
**** ANN ALLEN      - Treasurer
* * * * * * * * * * * * * * * * * * * * * * * * * * *
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Just before the presentations, CARL K. mentioned the Galvanized Jazz Band, an enjoyable Dixieland group that plays regularly at the Millpond Tavern in Northford, Conn. (That's not very far from where I live - note by Rec. Sec'y.)

LLOYD RAUCH led off the presentation with two things: a version of "It Had to Be You" by Six Hits and a Miss (featuring a nice accompaniment) and an unusually lively rendition of "Paradise" by Frankie Reynolds' band, a territory group of no small virtuosity.

JOHN LEIFERT had four things to lay on us:
- an aircheck of the Tommy Dorsey band, minus TD for that broadcast; there'd been a death in the family.
- Alice Faye's Melotone record of "I Didn't Know You'd Get That Way". He suspects Louis Prima of being the trumpet in the accompanying band. Comments??
- "Taps Miller" by Georgie Auld's band on Apollo; he digs the breakdown at the end.
- "I Know You're Lying But I Love It" by Russ Carlson's Orch. on Crown 3301-B. Good hot dance arrangement.

MIKE BIEL played one side of a Young People's record (Y-410) called "Jazz Band", with narration by Canada Lee, featuring a small combo with Teddy Wilson and others. He also quoted Roy Evans as having learned from Pee Wee Erwin that he had played on some of the Decca children's records. He wasn't able to furnish catalog numbers or titles of them, though, so I don't think anybody'd better go bananas at the sight of a pile of kids' records at a flea market. Let's check with Roy first, huh?

SEPT. 10, 1977 – RR ASSOCIATES MEETING

- PLACE AND TIME:
Saturday, - Sept. 10, 1977 from 11 A.M. to 6 P.M.
Prince George Hotel, 14 E. 28 St., NYC, Williamsburg Room, 2nd floor

- AGENDA FOR MEETING:

11 A.M. - 1:00 P.M.	Swap, buy, sell and rap
1:00 - 1:30 P.M.	LUNCH
1:30 - 3:00 P.M.	FILMS
3:00 - 3:30 P.M.	Business Meeting
3:30 - 6:00 P.M.	Presentations

The meeting was a smashing success - one of the largest in attendance including 8 new members, 10 guests and 48 regular members. Those present were as follows:

Anne Allen	Howard Goldberg	David Metzger
Eric Anderson	M. Goldsmith	Arthur Newman
Bill Andrews	Steve Hartig	Al Oriel
Al Apfelberg	David Jasen	Dennis Oppenheim
George Barber	Robert Johnson	Mike Peters
Rod Baum	Alan Kanen	J. Petrick
Henry Behnke	Phyllis Karmen	Lloyd Rauch
Mike Biel	Allen Keller	Mike Sambach
Robert Bierman	Carl Kendziora	Mort Savada
George Blacker	Joe Klee	Irwin Sassaman
Dave Boedinghaus	Arthur J. Kleinfeldt	Len Selk
Bernard Brightman	Robert L. Knudsen	Dorothy Short
Tim Brooks	Len Kunstadt	Dan Singer
Bill Carraro	Ulysses LaPradde	Robert Diella Slefko
Alan Cary	Eddie LaSala	Murray Slochower
Dave Chertok	Arnold Laubich	Jerry Valburn
Chester Collins	John Leifert	David Weiner
Rick Conaty	George Leitner	Morgan Williamson
Frank Costanza	Richard Lenk	Margaret Vaughn
J. Ellsman	Al Levy	Les Zeiger
Roy Evans	Dave LiCausi	Joanne Zielinski
Harold Flakser	Douglas Mackie	Art Zimmerman
Sheldon Furman	John Malafy	

SEPT. 10, 1977 (cont'd)

As usual, DAVE CHERTOK treated us to some fantastic movies. There were Film Clips from:

- Blockbuster (Republic-1944)
- Mirrors (Vitaphone-1934)
- King of Burlesque (RKO-1935) featuring Fats Waller
  We also saw Fats in "Your Feets Too Big" and "Ain't Misbehavin" both from Juke Box Soundies which were done in the 40s
- Smash Your Baggage (Vitaphone-1932)
- Boy, What a Girl (Herald-1946)
- A Film of one of the segments from the "Subject is Jazz" - "Blues" AND - Ethel Waters in two numbers from "On with the Show" (1929), "Birmingham Bertha" and "Am I Blue".

-Phyl Karman

- RRA Mtg. minutes of 9/10/77 - G. Blacker, Rec. Sec'y.-

In the presentations, ROY EVANS played some of the WWII German propaganda records attributed to "Charley and his Orchestra". On these, German musicians were permitted to play jazz and swing (officially verboten), but the vocal refrains, in nearly all cases, were parodies with a definite political twist. The records were made primarily to be broadcast to Allied soldiers, mostly English and American. "Bye Bye Blackbird" became "Bye Bye Empire", for one example. Others he played were "You Started Something" and "Pocketful of Schemes (Dreams)". He had a few other assorted oddments to lay on us:
- A Swedish-distributed (but German-recorded, according to H. Flakser) "Grand" record of "China Boy", by one Heinz Bütjer's band.
- A Japanese Victor version of something called "Japanese Shoe Shine Boy", Cute, but the Chattanoogie kid wasn't going to sweat the competition.
- A brief sampling of a German group called the Comedy Harmonists rendering (or rending, according to your view of the matter) "Night and Day".

DR. MICHAEL BIEL, Ph. D. no less (cheers!) showed us his dissertation, the fruit of about six years' labor and research. The result was 1184 pages long, bound in three Accopress binders, and weighs about 15 pounds. Its sheer bulk should earn it a place in the Guinness Book of World Records, and its like may not come our way for some time to come! The subject: "The Making and Use of Recordings in Broadcasting Before 1936". There are also extensive chapters on the development of electronic (or electric) recording, and the development of sound recording technology in general, that will make it well worth adding to anyone's discographical or technical library, should this become feasible. Mike hopes to be able to supply definite information on this by the October 23rd meeting. He says its estimated cost will be in the area of 15-17 dollars. For Tim Brooks, he showed us a picture-type LP on the Mark 56 label, and wondered whether anyone else had seen any such (a few had). For all interested antiquarians, he showed a couple of "Continental" records, both of which were repressings of Victor and Fonotipia operatic matrices. How these were obtained, and by whom the records themselves were made, Mike had no idea; he did know that they had been on sale only briefly during 1908. (I borrowed one of them to photograph, and upon looking the label over more closely, I seemed to perceive a similarity in the shape of the letters in the trademark to those used on the old "International" records made at about that same period by the Auburn Button Works of Auburn, N. Y. That's only a theory, so don't bet the rent money on it! - GB) ..... To conclude, Mike played part of the Banner version of "Big City Blues" by Saunders and White, better known as Billy Murray and Walter Scanlan (who is really Walter van Brunt; he adopted the nom de disque of 'Scanlan' because he sounded so much like an Irish tenor, and the Dutch name of 'van Brunt' seemed inappropriate. It is also possible that a factor influencing his choice was the recollection by many Irish-Americans of William Scanlan, a popular Irish singer/actor of the late 19th century who was forced to retire from the stage by mental illness). He mentioned that the Banner record bore the same Pathe master number as the orchestral version of the song done by Lou Gold for Pathe. Yours truly has that side on Jewel 5716, and found three different numbers under the label: the Plaza "control" number 2477, the Plaza master number 8940 and the Pathe master number 108857-3. You pays yer money and takes yer choice!

- At the bottom of the bill, John Leifert did his best to hold a diminishing audience with:
- the ARA version of "Gorna Build a Big Fence Around Texas" (AM-122) by Jan Garber's band, a surprisingly swinging rendition that featured a guitarist who sounded very much like George Barnes - or so John thought. Nobody could confirm or refute his theory.
- Will Osborne's ARC version of "Don't You Remember Me?", on which a trumpet of unusually hot style was heard. John suspected Sterling Bose, and several people confirmed this.

OCT. 23, 1977 – RR ASSOCIATES MEETING

PLACE AND TIME:

SUNDAY - Oct. 23, 1977 from 9 A. M. to 8 P. M.
Prince George Hotel, 14 East 28th St., NYC, Williamsburg Room, 2nd floor

- AGENDA FOR MEETING:

Until 1:30 P. M. -	Buy, Sell, Trade, Rap & Shed all Hostilities
1:30 - 3:00 -	Films
3:00 - 3:30 -	Business Meeting
3:30 - ???? -	Presentations

SUNDAY, OCT. 23, 1977 (cont'd)

There were 63 at the meeting which means that Sunday meetings are advantageous at times. Following attended:

Eric Anderson	Alan Karen	Mort Savada
Rod Baum	Allen Keller	Dick Sears
Henry Behnke	Frank Kelly	Len Selk
Bob Bierman	Carl Kendziora	Phyllis Sherman
George Blacker	Joe Klee	Russ Shor
Dave Boeddinghaus	Ulysses LaPradde	Dan Singer
Gene Bainater	Jack Lattermann	Murray Slochover
Jim Buchanan	John Leifert	Gus P. Statiras
Alan Cary	George Leitner	John Steele
Dave Chertok	David L. Causi	Jay Turek
John Elsman	Doug Mackie	Jerry Valburn
Roy Evans	Joe & Helen Markowitz	Max Vreede (from Belgium)
Harold Flakser	Arthur Newman	Dave Weiner
Jeff Forsythe	Jack Otruba	Fred Williams
Joe Garcia	Mike Peters	J. Morgan Williamson
John Gill	Jerry Petric	Arthur Wahl
Vince Giordano	Lloyd Rauch	Mike Zaccagnino
Howard Goldberg	Henry Schmidt	Jo Anne Zielinski
Martin Goldsmith	Joe Sapienza	Art Zimmerman
Sheldon Harris	Irv Sassaman	
Steve Hartig	Mike Sambach	

Phyl Karmen, Sec'y

RRA MTG. MINUTES OF 10/23/77 - G. BLACKER, REC. SEC'Y.-

- DAVE CHERTOK showed these film excerpts:
  - A scene from "Paris Blues" with Louis Armstrong, Paul Newman (tpt. by Murray McEachern), Sidney Poitier (sax by Paul Gonsalves) and guitar played by either Joseph Reinhardt or Eugene Vees; the actor who faked it on screen was unidentified.

1936
  - Excerpts from "Rhythm on the Range", with Bing Crosby, Louis Prima and Martha Raye

1940
  - Excerpts from "Rhythm on the River", with Bing, Mary Martin & Wingy Manone
  - A "Playback" TV short with Duke Ellington
  - "Swing Tease", a 1940 short with Nat Gonella, the Hills Bros. & Bernard Addison
  - "European Jazz Festival" - filmed in Paris, 1953 (????)

N. B.: Dave's notes mentioned the name of Albert Nicholas, but I'm not sure whether this meant he was in the Duke Ellington short mentioned above or in a separate film clip of his own. Whatever the case, we saw him.

We had a distinguished guest in the person of MAX VREEDE, who is engaged in trying to reconstruct as thoroughly as he can the Paramount master ledgers and catalog. He needs almost any data you may have. If you have any Paramount or Paramount derived records in your stacks, Max would like very much to know about them. Send him the label and catalog numbers first, so he can determine whether or not he has it in his files, and you'll hear from him either way ... His address:

Max E. Vreede
23 Avenue des Cerfs
1950 Kraainem
Belgium

I'm slipping this plug in for Max, who chose, for some reason, not to address the crowd. Mike fright?

MIKE BIEL announced a sharp cutback in RCA's reissue program, one of the less welcome byproducts of which was the dismissal of Frank Driggs, who hadn't accumulated enough seniority to survive a massive staff cutback. There seems to be much speculation that RCA wishes to divest itself of its record division, which seems not to have been as profitable as its bosses could wish; they can't survive indefinitely on repackaging of Elvis Presley. Deutsche Grammophon has been mentioned as a possible buyer. This, it was agreed, would probably mean a greater interest in preserving historic material, and reissuing it, than present management has shown ..... Mike played an unusual Coral DJ issue (78 rpm) plugging the Ernie Rudy band, which seems to have been made up from personnel of Sammy Kaye's band. Next question: has anyone ever found any commercial issues by them??? He also touched briefly on a number of books on the history of the phonograph which have either been published or will be out soon.

ROY EVANS had a number of Oddities and miscellaneous things to lay on us:

- a "mystery singer" on an acetate dub, who was revealed as Annette Hanshaw, on a 1937 private recording by her brother Frank's band.
- a 1949 private recording of "Penthouse Serenade", again by Annette. She was in great voice on both of them, but was most recognizable as herself on the 1949 cut.
- an excerpt from her 1926 test cut for Perfect.
- a 1927 Sunset disc by Morey Amsterdam -- surely his very first!
--a Nocturne record containing swing versions of two Pepsi-Cola commercial jingles.
- a special record made in the late 1930's for the Smith College Field House Fund--something called "Full of the Devil" by Newt Perry's Orchestra, on which the gal who wrote the song was heard as vocalist. Its masters, M1 and M2, may be the very first of the Irving Mills M-prefix masters cut for him by ARC.

DEC. 10, 1977 – RR ASSOCIATES MEETING

- PLACE AND TIME:
Saturday, December 10th, 1977 - at the Prince George Hotel
14 East 28th St., N.Y.C. - Williamsburg Room - 2nd Floor

- AGENDA FOR MEETING

11 A.M. - 1:00 P.M.	Swap, buy, sell and rap
1:00 - 1:30	Lunch
1:30 - 3:30	Films
3:30 - 4:00	Business Meeting
4:00 - 6:00	Presentations

We had 63 at the meeting as follows:

Ann Allen
Eric Anderson
George Barber
Rod Baum
Henry Behnke
Mike Biel
Bob Bierman
George Blacker
Dave Boeddinghaus
Meyer Berenson
Bernard Brightman
Tim Brooks
Alan Cary
Dave Chertok
Frank Costanza
Gary Einsidler
John Elsman
George Engel
Roy Evans
Harold Flakser
Frank Fourham
Howard Goldberg
Sheldon Harris
George Irey
Alan Kanen
Allen Keller
Carl Kendziora
Joe Klee
Lenny Kunstadt
Jack Latterman
Arnold Laubich
John Leifert
George Leitner
Doug Mackie
Vicki Mirabelli
Dan Morganstern
Arthur Newman
Dennis Oppenheim
Mike Peters
Walter Preisler
Lloyd Rauch
Rocco Reyono
Roy Roisman
Joe Sapenza
Irv Sassaman
Mike Sambach
Mort Savada
Dick Sears
Len Selk
Dan Singer
Murray Slochover
Gus P. Statiras
John Stoecker
Benjamin Tongue
Jay Turek
Arthur Wahl
Dave Weiner
Fred Williams
Tom Williamson
Steve Yarrow
Eugene Young
Mike Zaccagnino
Art Zimmerman

--Phyllis Karmen, Sec'y.

- RRA MTG. MINUTES OF 12/10/77 - GEO. BLACKER, REC. SEC'Y.-

DAVE CHERTOK had following films for us:
- a 1934 Vitaphone short by Ben Pollack's band, with Charlie Spivak, Glenn Miller and Eddie Miller.
- a 1936 Vitaphone short with Jimmie Lunceford's band
- an excerpt from "Manhattan Merry-Go-Round" (1937) with Cab Calloway hi-de-hoing it up. This had been scheduled for last meeting, but it was found to be wound tail out on the reel.
- Dexter Gordon playing "Sunshine of Your Smile" on a NETTV clip.
- "All-Colored Vaudeville Show" (1935), with Adelaide Hall, Eunice Wilson (whoever she was) and the Nicholas Brothers.
- A French film, vintage not specified, on "The Making of a Trumpet", on which Roy Eldridge, Don Byas and Claude Bolling, inter alia, were heard and seen.
- Two "Swing Into Spring" films from 1957 and 1958, with Benny Goodman and various guest stars, incl. Harry James and Andre Previn (sorry I can't be more explicit here, but I didn't catch these films and had trouble reading Mort's handwriting.

JOHN LEIFERT had these for a breathlessly waiting world:
- Victor 24515, "Carioca", by the RKO Studio Orchestra, conducted by Max Steiner. He ventured the opinion that it was the first case of a sound track dub's being issued commercially. I've found something else about that record in the Victor Master Book. "Carioca" was dubbed Jan. 10, 1934, but its reverse side ("Raftero") by the Paramount Studio Orchestra directed by Nat Finston, was cut in Hollywood on Jan. 14 of that year. I'd thought they were much farther apart in time, but was misled by the widely different master numbers -- 68699 ("Raftero")/78955. Hmm.....
- Vocalion 3498, "Oh But I' m Happy", by Little Jack Little & his Orchestra. He wondered whether Jack had used Benny Goodman's band to back him on that date, as the band swung rather better than usual, especially on the latter half of the disc. No taker for the theory.
- a version of the "River Kwai March" from a Warner Bros. 45 rpm disc (promotional?). He didn't mention the artist's credit on this one, sooo....
-another 45 rpm single: "With the Wind and the Rain in Your Hair" by Gus Bivona's band.

I can't resist adding my own second line to that title: "My God, girl, you looked a MESS!"

ROY EVANS had a bunch of oddments for us this time, too:
- an aircheck of Maurice Chevalier's song "Valentine", sung by Maurice and Bing Crosby on one of Bing's Philco radio broadcasts.
- A most unswinging version of "Mack the Knife" by the Berlin Opera Orchestra cond. by Otto Klemperer. Since it dates from 1931, it's one of the earlier recorded versions of the tune.
- A home recording (aircheck) in which a mysterious trumpet solo was heard in the midst of a pop concert-type arrangement. Mort Savada suggested that it might have been something by Andre Kostelanetz's Orchestra, as he occasionally had guest artists.
- The Columbia version of "What's the Use?" by Paul Specht's Orchestra. Who, he wondered, is the trumpeter? When someone suggested a youthful Charlie Spivak, Roy was well pleased to find his own suspicion shared, if not absolutely verified.

- A Canadian Crown by the Imperial Dance Orchestra (from ARC masters), with some **hot** moments. He didn't mention the title, and I didn't recognize it. Sorry, chief.
- A bit of Victor V6016, by some German dance band, obviously from imported mxs. Again, no mention of title or artist that I could catch on the tape, but it was cute.
- Fred Elizaide's version of "Under the Moon" (BrE 143?). Not often heard here...
- A Brunswick novelty record by Arnold Johnson's orchestra, "Radio Impressions". He wondered whether Johnson's band played all of it. The record was obviously inspired by the Jones and Hare "Twisting the Dials" on Victor.

- LEN KUNSTADT played three Brunswick discs by Chester Gaylord, the "Whispering Serenader", all three of which had a good trumpet in the accompanying band. Who was he? The names of Tommy Dorsey, Bob Effros and Earl Oliver were raised as possible candidates.

- FRANK COSTANZA played two of Spike Hughes' English sides (not often found here) for us:
"Happy Feet" and "Bessie Couldn't Help It", both from around 1931.

MIKE BIEL devoted a good part of his allocated time to show and tell. He showed us:
- several different experimental prototypes of Edison dictating machine records in disc. cylinder and belt form. He got the samples from the Yesteryear Museum, P.O. Box 190, Morristown, N.J. 07960.
- a 16" transcription pressed by Flexo (but mastered by Brunswick), containing several Kool-Aid commercials, vintage of the early 1930's.
-a 16½ inch Columbia Royal Blue transcription containing a Tasty Breadwinners show.
- a set of six Columbia-pressed discs (12" 78 rpm) containing what was obviously a recreation of the 1892 Corbett-Sullivan boxing match in New Orleans. When Mike first got these records, he wondered where the T-prefixed master numbers originated. He was able to solve the mystery himself when he subsequently found a 16" ET syndicated by the Continental Broadcasting Corp. which had similar T-prefix masters and similar silent test grooves cut under the label.
- He reminded us of the forthcoming ARSC convention to be held in Washington, D.C. between Feb. 22 and 25.
- He announced that the Museum of Broadcasting now has all the NBC recordings, but ultimate custody of them may go to the Library of Congress or the National Archives.
- He mentioned the availability from the Edison Historic Site of a second LP of disc and cylinder reissue material, advising quick action to acquire them, as the number of discs pressed was not very great (1000 or so).
- Finally, he played an amusing record by Alec Templeton: "Phonograph Record, Player Piano & Carmen Lombardo" (Victor). This is a single record, not issued as part of his set of three discs on that label, but similar in nature I can't find it in any of my catalogs, so it must not have been available very long.
- He also played, for laughs (and got 'em), one of three Victor private recordings made ca. 1930 by a boy soprano named William J. Amerling, who turned out to be a youthful male counterpart of the late Florence Foster Jenkins.
- He announced that he has accepted a teaching position at Morehead State University in Kentucky.

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*******Photos identified from front page and page 5
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PHOTOS IDENTIFICATIONS:

Front Page --------
Top Row (L to R): George Blacker, Carl Kendziora
Middle " " : Mort Savada and Roy Evans
Bottom " " : Ann Allen, Phyllis Karmen and Carl Kendziora

Page Five --------- (upper)
Top Row (L to R): Sheldon Harris, Harold Flakser, Roy Evans, John Leifert, record buying with Tim Brooks and George Blacker in forefront
Middle " " : Eric Anderson, Lloyd Rauch, Jack Latterman, David Weiner, general debate scene with Russ Shor facing speaker Carl K.
Bottom " " : Frank Costanza with Russ Shor, George Leitner, Dan Morgenstern, Ann Allen and Mort Savada conversing with Tim Brooks, general scene at commencement of meeting

Page Five --------- (lower) "FILMS,FILMS,FILMS!!"
Top Row (L to R): Ethel Waters and 'baby' Sammy Davis Jr. in early flicker, "Rastus Johnson for President"
Middle " " : Bob Crosby and his band with Muggsy Spanier in "Sis Hopkins"; -and Lionel Hampton's 1950 band playing "Air Mail Special" with Milt Buckner at keyboard.
Bottom " " : Fats Waller singing "Honeysuckle Rose" with Myra Johnson atop piano surrounded by a bevy of chorus beauties; and Monette Moore with Louis Armstrong and his band with Bud Scott, Barney Bigard and Kid Ory (at Disneyland)...

*** COMING ATTRACTIONS ***
* The LARRY LUCIE Story *
* The History of BLACK PATTI and label listing *
* VICTORIA SPIVEY photorama *
* ERNEST L. STEVENS massive Edison record discography *

EXPLORATORY RESEARCH - PART FOUR
An Exploratory Biography (cont'd from RR153/4)
All comments to Steve Holzer, 4635 Carson Ave., Indianapolis, Indiana 46227

BOBBY HACKETT

by **Steve HOLZER**

BACK TO BENNY AND OTHER THINGS

In October 1962 Bobby joined Benny Goodman as the cornerstone of his new small group which toured in a jazz/classical package with the Berkshire String Quartet. The group debut fell on October 3 at the Wyltwyk School in Lincoln Center, New York City. It featured Bobby, Benny, Modesto Bresano (tenor sax), John Bunch (piano), Steve Swallow (bass) and Ray Mosca (drums). It played again in November at the Mosque Theater in Newark New Jersey. After a long break due to Benny's back problems and previous engagements it followed up with on January 22, 1963 with a date at the Academy of Music in Philadelphia and appearances at Yale and Symphony Hall in Boston shortly thereafter. February 1st saw the band at the Chicago Opera House, February 3 in Cleveland, February 7 was a concert in Benny's current home Stamford Connecticut. The next gathering was a date in May at Basin Street East in New York, followed by 10 days in Mexico. The band's final date was a week at the Shoreham Terrace in Washington D.C. in July. In view of the gaps between dates Bobby probably managed to squeeze other engagements into his calendar during this time. He did find time to record two albums for Epic records. Unfortunately little remains on record of the Goodman band. What little there is is to be found on private tapes and an occasional TV videotape or custom record track. Hopefully further examples will turn up.

Shortly after leaving Benny Bobby appeared with Jack Teagarden and an all-star band at the Hollywood Bowl (July 26, 1963). That concert was taped and recently issued by Shoestring records. This is probably representative of Bobby's activities during this period and details of other appearances would be welcomed. He recorded another album for Epic that November and then spent part or all of the summer of 1964 fronting the Ray McKinley orchestra while Ray was ill. Details are lacking on this as well.

Starting in the spring of 1965 Bobby became Tony Bennett's regular accompanist both in person and on record. He toured Europe twice with Tony, making two record albums under his own name while in England. Back in America he recorded at least one album with Bennett and another album with Jim Cullum's Happy Jazz Band on Happy Jazz Records. He apparently did some free lance work as well appearing on July 22, 1965 with Pee Wee Russell at the Museum of Modern Art in New York and spending 2 weeks as guest soloist with Tom Gwaltney's band at the latter's club, Blues Alley, in Georgetown Virginia. His association with Bennett ended in 1966. Details of his time with Tony would be appreciated.

HERE, THERE, AND EVERYWHERE WITH BOBBY HACKETT

From this point on Bobby Hackett was pretty much a free agent, working when and where the jobs were. This meant leading various small groups, guesting with local bands, and only rarely being a sideman. It occasionally meant playing something less than straightforward jazz with less than optimum musicians, and it usually meant travelling. In many ways this period is as diverse and complex as the earlier studio period.

The earliest date I have from 1967 is two weeks at Shepheard's in New York (April 29-May 13) with a quartet that featured Dave McKenna-piano, Buddy Jones-bass (?), and Morey Feld-drums. On June 4 he played a benefit at the Riverboat with Jonah Jones, Roy Eldridge, J.C. Higginbotham, Pee Wee Russell, Earl Hines, Jo Jones, Zutty Singleton and Sonny Greer. There were probably others present as well. He returned to the Riverboat June 26-July 5 with a sextet that included Pee Wee Russell, Ross Tompkins (piano), Bob Dougherty (bass), Eddie Barefield (baritone sax) and his son Ernie Hackett on drums. For part of this engagement Roberta Peck sang with the band. In March he made an album for Verve with an all-star group (called Creole Cookin') and the first of his albums for Project 3.

Bobby opened 1968 with two more weeks at the Riverboat (January 4-18) with an unidentified quartet. He returned July 14 for a benefit also with his quartet. In July or August he appeared at the Half Note in New York for a New York Hot Jazz Society concert which featured Vic Dickenson, Bob Wilber (clarinet & soprano sax), Dick Wellstood (piano), Al Lucas (bass) and Jimmy Crawford (drums). By October he had put together a relatively stable quintet and with this group he went on tour. It consisted of Bobby, Vic Dickenson, Lou Forestieri (piano), Roland Hayes or Haynes (bass) and Joe Brancato (drums). Known dates by this band include 3 weeks in October & November somewhere in Montreal; November 4-15 at the Town Tavern in Toronto; and January 3-March 15, 1969 at the Riverboat in New York. During this period Bobby made another album for Verve (featuring Billy Butterfield) and two more for Project 3.

With a minor change, (Tito Russo for Hayes on bass), the same quintet played a concert for the inmates at Riker's Island New York in April. It then shows up with a new bassist and drummer (Frank Skeete and Jerry MacKenzie respectively) at the Cabaret La Boheme, Hotel Pontchartrain, Detroit where it played 9 weeks ending August 30, 1969. The band broadcast live for one hour over WJR every Saturday night, and one source indicates this was a twice weekly program. If any tapes of these shows exist I'd certainly like to know about them. So far as I know this was the band's last date and any tapes it made would be virtually the entire recorded output of Bobby's bands in 1969. The exception is his appearance at the Fat Cat Jazz Festival in Manassas Virginia on December 7, 1969 with Vic Dickenson, Tom Gwaltney, John Eaton (piano), Bill Goodall (bass), Cliff Leeman (drums) with occasional help from Eddie Condon. This was issued on Fat Cat records.

* * * \

RAGGING the CLASSICS

JOHN SAM LEWIS P.O.Box 19475, Univ.Sta. Arlington Texas 76019

THREE PIANIST - CONDUCTORS (cont'd from RR 153/154)

RUDOLF GANZ
ALFRED CORTOT
ERNO DOHNÁNYI *(Pronounced Doch-nyán-ee)*

Rudolph Ganz was a long-time admirer of Edward MacDowell. He recorded a selection of MacDowell's WOODLAND SKETCHES for Decca in the late-1930s, and a radio broadcast of Ganz performing MacDowell's "Eroica" Piano Sonata was air-checked and released on a Veritas LP in the late-1960s (VM 105). So far as I know the Veritas is the only example of Ganz on LP. Out of print for several years, the record also contains a live performance of Ganz conducting and playing the Haydn Piano Concerto in D, with Ganz's own cadenzas. Presumably the performance was made with the New York Philharmonic (the record does not identify the orchestra) during one of the Young People's Concert broadcasts. In addition, the Veritas LP contains three air checks of short pieces, and a dub of the Victor "Liebestraum."

The wife of one of my colleagues was interested in the Ganz recording of the Chopin-Joseffy Waltz because as a youngster she had won a scholarship to the Chicago Musical College to study with Ganz, and he had asked her to play the same Waltz when she auditioned for him.

After his retirement from the CMC, Ganz continued to teach, his last performance at the Salzburg Festival took place as late as 1965. He served as chairman of the jury at the first Van Cliburn competition in 1962, which was won by Ralph Votapek. He was also elected Honorary President of the International Piano Archives in 1966 and served in that capacity until his death.

Erno Dohnanyi was born in **Bratislava,** Czechoslovakia (or Pressburg, Austria-Hungary, as it was known then) of Hungarian parents. His talents both as a pianist and as a composer were recognized early, and he came under the influence of Brahms who encouraged him to compose. Dohnanyi began to tour as a pianist under the name of Ernst von Dohnanyi, but instead of performing the usual virtuoso warhorses that were de rigueur at the turn of the century, Dohnanyi preferred the music of Beethoven, Schubert, and Mozart. At the turn of the century, many of Beethoven's lesser known sonatas were seldom performed in public, and both Mozart and Schubert were not heard nearly so often 75 or 80 years ago as they are now. Dohnanyi soon became established as the foremost Schubert interpreter and actually premiered some of Mozart's concerti in several German towns. During his first U.S. tour in 1903 Dohnanyi made a few piano rolls for Ampico of his own compositions, and apparently piano rolls were his usual form of recording for I have never seen or heard of any acoustical disks that he may have made. During the electrical period, however, he did record both as a pianist and a conductor, and in one recording he was both. He lived long enough to make stereo records which are still in print.

Dohnanyi conducted the short-lived State Symphony Orchestra of New York that Josef Stransky had founded after having been eased out of the conductorship of the New York Philharmonic (Stransky, incidentally, was the first conductor to record with the Philharmonic), but his first and only major permanent assignment was as a conductor of the Budapest Philharmonic, which he took over in 1924. I'm not sure when he relinquished the post, but he seems to have held it throughout the 1930s. He made several recordings with the orchestra; many were issued in Hungary only, but a few, such as his recording of the Liszt Hungarian Dance No. 1 (No. 14 of the piano series) was issued on a black label Columbia Viva-tonal here in the U.S. The fill-up on the final side was the Hungarian March from Berlioz's THE DAMNATION OF FAUST. In addition, Dohnanyi played and conducted the Mozart Concerto in G-Major, K. 453, using his own cadenzas, again with the Budapest Philharmonic on U.S. Columbia. Some shorter orchestral pieces, made with both the Budapest and the London Symphony Orchestra, were issued on Victor.

Besides the orchestral records, Dohnanyi also recorded some piano pieces before World War II including his best known composition, VARIATIONS ON A NURSERY SONG with the LSO conducted by Laurence Collingwood. A few of these recordings, including the Mozart Concerto, Beethoven's "Fuer Elise," Dohnanyi's "Marche Humoresque," and his own transcriptions of Strauss's "Treasurer" and "Du und du" waltzes, have appeared on the Past Masters label P.O. Box 713, West Paterson, N.J. 07424). Since this LP has just been issued I've had no opportunity to hear it, but I have heard a transfer of the Beethoven Fifth Symphony and several short works, conducted by Felix Weingartner, done by the same company, and the sound is very fine.

There is plenty of opportunity, however, to hear Dohnanyi in modern recordings. During the Edinburgh Festival of 1953 Dohnanyi re-recorded his VARIATIONS ON A NURSERY SONG in early stereo coupled with his post-World War II composition, the Piano Concerto No. 2 accompanied by the Royal Philharmonic under Sir Adrian Boult. Boult must like the VARIATIONS; he made two other recordings of the work both with Julius Katchen. The Dohnanyi recording is out of print in England but is still available on Angel in the U.S. At the same time he recorded an LP of his own solo piano works (HMV ALP 1553, not issued in the States, apparently) including his WINTERREIGEN, SUITE IN THE OLDEN STYLE, "Pavane with Variations" from HUMORESQUES, and his own arrangement of Schubert's "Valses Nobles." In January, 1930, Dohnanyi recorded another LP of his own compositions, not duplicating any work on the HMV LP, for Everest (3061), and during his last sessions he recorded the Sonata in E-Major, Op. 109 and in A^{b} Major, Op. 110, of Beethoven, only a few days before his death on February 9 (Everest 3109). The last recording, incidentally, offers two bonuses that neither the label and album notes, nor the entry in Schwann, reveal; after the Op. 109 sonata the last track contains Beethoven's Thirty-two Variations in c-minor, Grove 191, and after the Op. 110, Beethoven's "Andante Favori" in F-Major, Grove 170. Despite the fact that Dohnanyi was nearly 80 when the two HMVs were made, and 82 when the Everest sessions took place, he was still in nearly top form; unlike Cortot Dohnanyi's piano playing did not suffer a serious decline.

After World War II, Dohnanyi fled Hungary, eventually coming to the U.S. and joining the faculty of Florida State University where he continued to teach almost until the time of his death. In earlier years his most famous pupil was Mischa Levitzki (1898-1941), but after the 1956 Hungarian revolt he was joined by another pupil, Balin Vazsonyi, who became Dohnanyi's biographer. Vazsonyi recently achieved notoriety by performing all 32 Beethoven piano sonatas in chronological order from memory. Vazsonyi's prodigious memory feat should not obscure the fact that he is one of the best pianists around today. As it turned out, Balint Vazsonyi was Dohnanyi's last pupil.

Dohnanyi's rarest recording, oddly enough, is probably a short-lived LP, rather than some of the 78s issued in Hungary. It was issued by the BBC (REGL 4M), and was a portion of the pianist's last recital, a faculty recital at Florida State taped by the campus radio station. The tape was presented to Dohnanyi who in turn gave it to Vazsonyi. Vazsonyi turned the tape over to the BBC which released it about 1968 or 1969 in Great Britain. The record was quickly withdrawn and very few copies reached the U.S. Its scarcity alone does not explain its rarity: the record contains what mahy knowledgable people regard as the best performance of the highly problematic Beethoven Sonata in G-Major, Op. 31, No. 1. As Vazsonyi observes in the album notes, it's probably the least performed Beethoven sonata, and only Dohnanyi seemed to know what to do with the work. Most pianists who attempt it are about as successful as a wrestler trying to put a half-nelson on a jellyfish, but Dohnanyi's is the only performance I have ever heard of the work that made sense to me. The other side, the Schubert Sonata in G-Major, op. 78, is a great performance and reminds us that Dohnanyi, in his youth, made his reputation playing Schubert. Oddly enough, Dohnanyi never made a commercial recording of any Schubert sonata.

The BBC record is unobtainable; those (including me) who have it are not about to let their copy go, but if pressed for a recommendation I'd start with the Everest Beethoven or else the VARIATIONS record on Angel 35538. The Nursery tune in the VARIATIONS is "Ah vous dirai-je, Maman," or as we in the U.S. know it, "Twinkle, Twinkle, Little Star." The piece opens with a deadpan late-romantic orchestral introduction leading up to the piano tinkling out the unembellished theme. The effect is intentionally ludicrous, and it has been Dohnanyi's most popular composition. Several recordings of it are available.

As a composer, Dohnanyi, except for the popular VARIATIONS, is sadly neglected. He was a conservative composer, and as a result is eclipsed by his somewhat younger Hungarian contemporaries, Bartok and Kodaly. His conservativeness should not be held against him. Balint Vazsonyi has made a fine recording of Dohnanyi's First Piano Concerto (Genesis 1022), but some of his best work is no longer in the catalog. Janos Starker recorded his KONZERTSTUCK for Cello and Orchestra with the Philharmonia Orchestra under Walter Susskind, but that LP has been out of print for years. The saddest neglect, though, is Dohnanyi's chamber music. He has some marvelous chamber works including the Quartet No. 2, Op. 15, which in 78 days was recorded by both the Flonzaley and the Roth String Quartets, and in the LP era by the Curtis String Quartet on Westminster. All of these are now gone. In fact, except for his violin sonata, which appeared in April, the only chamber work of his still available is the Serenade in C-Major for string trio, in a venerable, but good, recording by Jascha Heifetz, William Primrose, and Emanuel Feuermann. It's probably too much to hope for, but a worthy 1977 project would be either a new recording of the Second Quartet, or the reissue of the Curtis version. The original Westminster LP of the Quartet was backed by a recording of Dohnanyi's piano quintet, and in that one the Curtis Quartet was joined by Vladimir Sokoloff. Sooner or later, Dohnanyi as a composer will be rediscovered; he is too good to be submerged forever. I'd like to see the rediscovery made sooner, myself.

No sooner had I finished drafting this note than I received the April, 1977 AMERICAN RECORD GUIDE which reviewed a new recording of Dohnanyi's Violin Sonata, Op. 21, played by Diano Steiner, violin, and David Berfield, piano. Not only have I not heard the record (Orion ORS 76244), I am also unfamiliar with the sonata. Its coupling is a sonatine, and three short works, by Sibelius. The ARG reviewer was not impressed, by the way, with the performance.

AMPICO RECORDINGS

To enhance JSL's research, these AMPICO Music Roll recording listings were obtained from a great 1925 copyrighted Catalog of Ampico Music. In JSL's 4th paragraph on this page he refers to some 1903 piano roll efforts Dohnanyi was supposed to have recorded. The-more-than-20 year span should be investigated further with the intent to determine whether the 1925 listings were re-issues, or were they concurrent with the issuance of the 1925 Ampico catalogue. **For another roll listing not appearing in the Ampico '25 compilation see 65591-H pictured on front cover. The actual music rolls of 65591-H and 63141aG are in the Record Research archives.

-Ed. Len Kunstadt

Played by ERNO DOHNÁNYI

59431H VALSE IMPROMPTU, Op. 23, No. 2

59683H SPHÄRENMUSIK (Music of the Spheres), from "Winterreigen," Op. 13, No. 5

59721H MARCH HUMORESQUE

59973H RHAPSODIE, Op. 11, No. 2, F Sharp Minor

61063H MOMENT MUSICAL, Op. 94, No. 2, A Flat *Schubert*

63141G VEIL OF PIERRETTE, THE, Op. 18, "Waltz"

63321H TOLLE GESELLSCHAFT (Boisterous Party), from "Winterreigen," Op. 13, No. 8

All compositions are by Dohnanyi except the Schubert item (61063-H)

DISCOVERY!

by Roy Evans

I would first like to say that I really enjoyed the many letters I got in response to my last column. Unfortunately, I don't think I'll ever be able to correspond with as many of you as I would like to. Time just does not permit me to. Let me just express a "Catch-all" thanks to everyone. Anyway, down to business...

A BATCH OF ONE-OF-A-KIND ALUMINUM DISCS

John Leifert, good friend of this column/columnist, writes of a discovery of some interesting items on pre-grooved uncoated aluminum discs. Let's have John tell you all about it.

"About seven years ago, I found a number of early '30's aluminum discs. Among them were 3 or 4 selections by Bee Palmer, the "shimmy-queen" of Chicago, recorded there in 1930. The piano accompaniment is by Dave Rose (known to us today as David Rose of "Holiday for Strings" fame). Miss Palmer has no issued records to her credit and perhaps this may be why. She is "off mike" throughout, which may have been the reason that the Brunswicks were rejected.

The next two are 13" aluminums which seem to have been recorded in Chicago also. Only one side still has a label. It shows the performers as being "Bill Alamsheh(?)" and Jess Stacy!! The tune on the labeled side is "All of Me" and the other selections include "When It's Sleepy Time Down South", "I'm Confessin'", and "Ain't Misbehavin'". Young "Bill" is a trumpet player/singer of very limited ability, but Jess Stacy more than makes up for his partner. On "All of Me", Jess takes a fantastic solo of more than a minute in length. It is certainly a thing of beauty! This is historically important, then, as it shows off the early Stacy to perhaps his greatest advantage. The tunes date the disc at about 1932. The question is: "Who is Bill Alamsheh, how did he (an amateur) come to record with Stacy, and who is the person to whom the disc is dedicated? Any help here would be greatly appreciated.

Perhaps the most tantalizing of all these metal discs is a 10" Speak-O-Phone Personal Phonograph Record of an honest-to-goodness "jam band" circa 1930-32. Whoever they are, they do a very hot 6 minute version of "China Boy"!! If it was recorded in Chicago as were the rest of this batch, the personnel possibilities are incredible. The remarkable soloists include a pianist and trumpet player (who sound like Earl Hines and his trumpet man of the time), a Tesch inspired clarinettist, good trombonist, etc. There was no drummer on this recording date, but the boys don't seem to miss him! At one point in the proceedings, someone shouts, "Oh, play that piano, Mister Bray (or perhaps it is Grey-it is unclear)!"

If anyone can shed any light on these discs it would be greatly appreciated."

(My thanks to John for sharing this batch of goodies with us. R.E.)

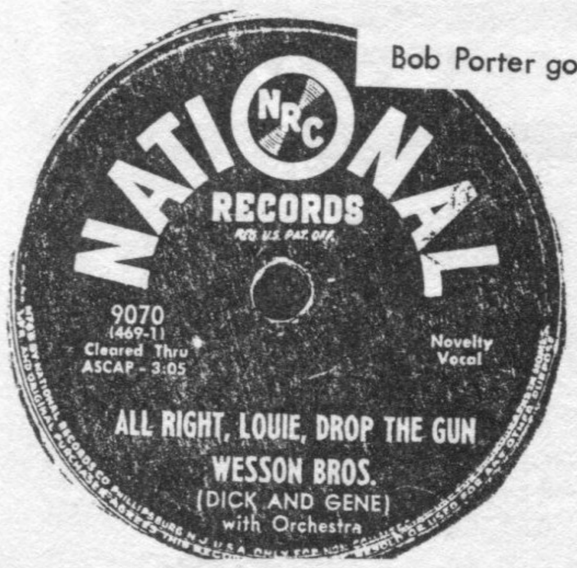
AND NOW FOR SOMETHING COMPLETELY DIFFERENT

At times the collecting fraternity sometimes gets a little crazy when listening to records by unknown artists. It is natural enough to hope that the trumpet solo you just heard on that newly purchased gem might be Bix. Let me make a comment. While reading through the listings in "Radio Guide", a periodical which I collect, I have been frequently amazed at the number of name bands on the radio any given evening, during any given time slot. I find myself wishing I was around to hear the Joe Haymes Orchestra from the "Nut Club" in New York in May of 1933. I also find myself being happy not to be faced with the fact that I would be missing no fewer than nine other name bands by tuning in this one broadcast! This is only 1933. It gets worse later. There are a myriad of names that don't even sound remotely (no pun intended) familiar since the bands left behind no recorded legacy. Everyone wanted to lead a band or sing with one. Looking at some of the radio listings, one might almost believe that almost everyone did lead a band. There were many excellent musicians (and not so excellent musicians) who inevitable are lost to the onslaught of time. That Bix-like solo we were discussing may be some very talented high school kid who was ordered back to the books by a stern father. So what is all this leading up to? You might well ask. Phil Levant and His Orchestra--that's what. No, I don't think he is any relation to Oscar. I recently found two 16" transcriptions on the Famous-Dorana label out of Chicago. They are pressings of 4 single tunes per side with no announcements. Of the 16 tunes, most are good selections and very well played. Several that stand out are "Stompin' at the Savoy", "Vote for Mr. Rhythm", "St. Louis Blues" and "Organ Grinder's Swing". The last title being an arrangers bag of tricks and it happens to work quite well. There is a Bunny-ish trumpet (although clearly not him), a growly, marvelously nasty trombone player, and a Freeman inspired tenor with a thick and creamy sound. The band has strings, but they don't seem to get in the way. Overall, the band sounds sort of like a very hot 1936-ish Freddy Martin Band. I am speaking of the Brunswick period of Freddy Martin with the late Terry Shand on piano, Bunny Berigan or PeeWee Erwin on trumpet and at least one member of the illustrious VanEps clan. Add to this conglomerate a boy singer and a girl singer and you have the complete picture. Does anyone know who these people were. They could very well just be a bunch of local Chicago kids who at one point had a really fine band. It is a shame that if something like this were reissued on LP it would sell about 2 copies. You would have to hear it because it surely wouldn't sell on the strength of the name.

TIME TO JUMP ON THE PICTURE RECORD BANDWAGON

After Tim Brooks' really fine work on Vogue picture records, I feel itchy to put my 2 cents in. On May 17, 1932, the Casa Loma Orchestra recorded a promotional record for Brunswick which bore their picture on one side an ad for the place they were appearing on the other side. The disc is 7" and exists in at least 2 variations. The

(cont'd on page 15)



Bob Porter goes "NATIONAL"

Modern Eyes-zing
Bob Porter

National Masters Listing (cont'd from RR 153/4)

Master No.	Title	Artist
NSC 356	I Love You Much Too Much	Alan Logan
NSC 357	Piano Fantasy	" "
NSC 358	Meadowland	" "
NSC 359	Sorrento	" "
NSC 360	Melody Time	Alan Gerard
NSC 361	Tell Me Why	" "
NSC 362	When Your Old Wedding Ring Was New	" "
NSC 363	If I Had My Way	" "
NSC 364	Born To Lose	Ray Smith
NSC 365	When My Day Rolls Around	" "
NSC 366	Wabash Cannonball	" "
NSC 367	One Golden Curl	" "
NSC 368	Remember Me	" "
NSC 369	The Letter Edged In Black	" "
NSC 370	Waiting For A Train	" "
NSC 371	When My Blue Moon Turns To Gold Again	" "
NSC 372	Hell's Fire	" "
NSC 373	Till The End Of The World	" "
NSC 374	I'm A Fool To Care	" "
NSC 375	My Daddy Is A Picture	" "
NSC 376	Tica Tica Tan	Enric Madriguera
NSC 377	SILVIA (reject-see NSC 452)	Ravens
NSC 378	The House I Live In (Reject - See NSC 453)	Ravens
NSC 379	Rickey's Blues (reject-see NSC 461)	"
NSC 380	If I Had You	Charlie Ventura
NSC 381	Euphoria	" "
NSC 382	Lonely Woman	" "
NSC 383	F. Y. I.	" "
NSC 384	Lady Be Good	" "
NSC 385	Deed I Do	" "
NSC 386	Sweet Georgia Brown	" "
NSC 387	Taking A Chance On Love (master supposedly destroyed, if located - belongs to National)	" "
NSC 388	Pina Colada	Charles Ventura
NSC 389	I'm Forever Blowing Bubbles	" "
NSC 390	Gone With The Wind	" "
NSC 391	Once In A While	" "
	(master numbers 392, 3, 4, 5, 6, 7, 8, 9, 400--NOT USED.)	
NSC 401	It's Too Soon To Know	Ravens
NSC 402	Be On Your Merry Way	"
NSC 403	The House I Live In (reject NSC 153)	"
NSC 404	I Surrender Dear	Billy Eckstine
NSC 405	Memories Of You	Billy Eckstine
NSC 406	Our Love	" "
NSC 407	There Are Such Things	" "
NSC 408	Say It Isn't So	" "
NSC 409	Id Do You	" "
NSC 410	Blues	" "
NSC 411	May I	" "
NSC 412	I'll Live True To You	Winnie Brown
NSC 413	I Met A Stranger	" "
NSC 414	An Ordinary Guy	" "
NSC 415	I Only Have Eyes For You	" "
S.P. 119	White Christmas	Ravens
S.P. 118	Silent Night	"
M.K. 6007	Sweet Genevieve Whistling	Mr. Jones
S.O. 4001A	Sweet Georgia Brown "	" "
S.O. 4001B	On The Old Fall River Line"	" "
S.O. 4001BX	Shine On Harvest Moon " (originally marked 4001B as "Old Fall River Line")	" "
NSC 416	Run Jack Rabbit	Tommy Edwards
NSC 417	The Wind	" "
NSC 418	Huncklebery Heaven	" "
NSC 419	A Bee Stung The Horse	" "
NSC 420	Five O'Clock Feeling	" "
NSC 421	It's Just Love My Sweet	" "
NSC 422	Sweet Emalina, My Gal	" "
NSC 423	I've Got The Blues In The Morning	" "
NSC 424	Love Me	" "
NSC 425	Nice People	" "
NSC 426	Guess I Was Born To Be A Cowboy	" "
NSC 427	Get Lost	" "
NSC 428	That's Worrying Me	" "
NSC 429	Venus Is The Moon Tonight	" "
NSC 430	You Got To Straighten It Out	" "
NSC 431	Concerto Boogie	" "

Master No.	Title	Artist
NSC 432	Who'll Take My Place When I'm Gone	Tommy Edwards
NSC 433	The Cherry In My Fruit Cocktail	" "
NSC 434	You Didn't Want Me When You Had Me	" "
NSC 435	Who's Gonna Reel Who In	" "
NSC 436	Cheer The Weary Traveler	Five Crusaders
NSC 437	Glory Glory Hallellujah	" "
NSC 438	I Just Rose To Tell You What The Good Lord Done For Me	" "
NSC 439	I'm Gonna Shout	" "
NSC 440, 1, 2, 3, 4	Not Used	
NSC 445	Let's Jump For Rite	Charlie Ventura
NSC 446	Tammy's Dream	" "
NSC 447	C. V. Jam	" "
NSC 448	Out You Go	" "
NSC 449	Not Used	
NSC 450	Leave My Gal Alone	Ravens
NSC 451	Deep Purple	"
NSC 452	Sylvia	"
NSC 453	The House I Live In	"
NSC 454	A Long Time	Tommy Edwards
NSC 455	Up In The Alley	" "
NSC 453	I Didn't Understand	" "
NSC 457	A Bee Stung The Horse	" "
NSC 458	Help Help	" "
NSC 459	The Wind	" "
NSC 460	Tea For Two	Ravens
NSC 461	Rickey's Blues	"
NSC 462	Without A Song	"
NSC 463	Marie	"
NSC 464	You Got My Brand O' Honey	Winnie Brown
NSC 465	He's Good Enough For Me	" "
NSC 466	If Love Is Trouble	Winnie Brown
NSC 467	Grieving For You	" "
NSC 468	Oodles of Boodle	The Wesson Bros.
NSC 469	All Right Looie Drop The Gun	" " "
NSC 470	Scotch Plaid	Johnny Bothwell
1792B	T.J. Boogie	T.J. Fowler & Orch.
1793B	What's The Matter Now	" " " "
NSC 471	Amourology	Johnny Bothwell
NSC 472	Argyle	" "
NSC 473	Bolero Balinese	" "
NSC 474	I Love You	John Leslie
NSC 475	It's Gotta Come Out	" "
NSC 476	Just A Flower From An Old Bouquet	" "
NSC 477	I Love You Just The Same	" "
NSC 478	Face on Base	Wingy Manone
NSC 479	Can't Get You Off My Mind	" "
NSC 480	Trumpet on the Wing	" "
NSC 481	Thirteenth Street Rag	" "
B 7063	Red Hot Blues	T.J. Fowler & Orch.
B 1797	Plea For Love	" " "
B 1796	Harmony Grits	" " "
NSC 482	There's Nothing Like A Woman In Love	Ravens
NSC 483	Careless Love	"
NSC 484	If You Didn't Mean It	"
NSC 485	Moon Glow	"
NSC 486	Maybe Baby Blues	Fats Thomas
6197	Cherokee	Charlie Barnet
6195	New Redskin Rhumba	" "
NSC 487	OO BA BA LOO BO	Fats Thomas
NSC 488	All My Life	" "
NSC 489	If I Give You My Love	" "
NSC 490	The Sun's Gotta Shine Again	Winnie Brown
NSC 491	If It's The Last Thing I Do	" "
NSC 492	He's My Daddy	" "
NSC 493	Someone To Watch Over Me	" "
NSC 494	Someday	Ravens
NSC 495	Lilacs In The Rain	"
NSC 496	Tea For Two (refer to 460)	"
NSC 497	Get Wise Baby	"
NSC 498	Deal Me A Hand	Florence Wright
NSC 499	Farewell To Arms	" "
NSC 500	Moody Music	" "
NSC 501	Game of Broken Hearts	Florence Wright
NSC 502	Jesus Gave Me Water	Five Crusaders
NSC 503	Blind Barnabus	" "
NSC 504	Happy In The Service of the Lord	" "
NSC 505	Lift God Up	" "
NSC 506	I've Been Down in Egypt Land	" "
NSC 507	I Must Have Jesus	" "

Master No.	Title	Artist
NSC 508	New Born Again	Five Crusaders
NSC 509	When The Saints Go Marching In	" "
NSC 510	Jesus Met The Woman of the Well	" "
NSC 511	In the Land of the Fateless Day	" "
NSC 512	Rasslin' Jacob	" "
NSC 513	Stretch Out	" "
NSC 514	Standing on the Highway	" "
NSC 515	I'm Working on the Building	" "
NSC 516	I Can Dream Can't I	The Blenders
NSC 517	Why Is It You	" "
NSC 518	Come Back Baby Blues	" "
NSC 519	Why Does A Good Man Get KICKED AROUND	" "
NSC 520	Mule Train	Syncopaters
NSC 521	These Are The Things I Want To Share With You	"
NSC 522	River Stay Away From My Door	"
NSC 523	Out In The Cold Again	"
NSC 524, 5, 6, 7	Not Used	
NSC 528	I've Been In The Storm	Harps of Music
NSC 529	God Is Going To Stir This Nation	" " "
NSC 530	Sing Till The Power of the Lord Come	" "
NSC 531	The Devil Can't Rule	" " "
NSC 532	After A While	" " "
NSC 533	Run Mary Run	" " "
NSC 534	In New Jerusalem	" " "
NSC 535	It'l Soon Be Over	" " "
NSC 536	Hold On	" " "
NSC 537	This Little Light Is Gonna Shine	" " "
NSC 538	I'm Tired	" " "
NSC 539	I'll Fare Better In This Land	Harps of Music
NSC 540	'Round Midnight	Jackie Paris
NSC 541	The Old Master Painter	" "
NSC 542	Please	" "
NSC 543	Goodbye Sue	" "
NSC 544	Too Marvelous For Words	Jean Rodgers
NSC 545	Sentimental Journey	" "
NSC 546	Wrap Your Troubles In Dreams	" "
NSC 547	If I Had You	" "
NSC 548	Mellow Madness	Johnny Sparrow
NSC 549	The Bird Bounces In	" "
NSC 550	Bird Meets Boy	" "
NSC 551	Summer Time	" "
NSC 552	Lady In The Mist	" "
NSC 553	I've Been A Fool	Ravens
NSC 554	Talk of the Town	"
NSC 555	I Don't Have To Ride No More	"
NSC 556	No More Kisses For My Baby	"
NSC 557	Honey Won't You Honeymoon With Me	Eileen Barton
NSC 558	If I Knew You Were Coming Id've Baked A Cake	" "
NSC 559	Poco Loco In the Coco	" "
NSC 560	If You Saw What I Saw	" "
NSC 561	The Third Man Theme	Dave Appollon
NSC 562	Cafe Mozart Waltz	" "
NSC 563	I'll Never Let A Day Pass	Florence Wright
NSC 564	Imagination	" "
NSC 565	Billy	" "
NSC 566	Poor Butterfly	" "
NSC 567	I Found My Mama	Happy Lewis
NSC 568	Pop Corn Willie	Johnny Sparrow
NSC 569	Sparrows In The Barrel	Johnny Sparrow
NSC 570	Dixieland Ball	Eileen Barton
NSC 571	May I Take Two Giant Steps	" "
NSC 573	Sense of Humor	" "
NSC 574	Cry Cry Cry	Elaine Howard
NSC 575	Choo'n Gum	" "
NSC 576	Worried	" "
NSC 577	Come Easy Go Baby Sweetheart	Chris Columbo
NSC 578	Brown Eyes	" "
NSC 579	Don't Say You Care	" "
NSC 580	Benny Pennywhistle	" "
NSC 581	I'm Gonna Paper All My Walls	Ravens
NSC 582	Count Every Star	"
NSC 583	Time Is Marching On	"
NSC 584	The Cadillac Song	"

(cont'd on p.16)

LES PAUL

BILL BENNETT

61 NEWHAVEN ROAD,
EAST BURWOOD,3151.
VICTORIA, AUSTRALIA

LES PAUL "CAPITOL" DISCOGRAPHY (cont'd)

Mx.no.	Title	U.S.		Eng.	Aust.	U.S.lp
9947	*I'M CONFESSIN'	2080		CL13763+	CP129+	
9948	CARIOCA	2080		CL13763+	CP129+	
10107	*SMOKE RINGS	2123		CL13782+		T356
10424	*TAKE ME IN YOUR ARMS & HOLD ME	2193		CL13793+	CP178+	
10432	MEET MISTER CALLAGHAN	2193		CL13793+	CP178+	T416.
10608	*BYE BYE BLUES	2316	,15933	CL13829+		T356,T1476.
10609	DEEP IN THE BLUES		,15934	CL13943+		T356.
10610	*FRANKIE AND JOHNNIE		,15935	CL13903+		T356.
10611	WABASH BLUES		,15932			T356.
10612	*ST.LOUIS BLUES		,15932	CL13903+		T356.
10613	MAMMY'S BOOGIE	2316	,15933	CL13829+		T356.
10614	*BLUES,STAY AWAY FROM ME		,15934			T356.
10615	*DON'T CRY BABY		,15935			T356.
10709	*MY BABY'S COMIN' HOME	2265		CL13832+	CP195+	
10710	LADY OF SPAIN	2265		CL13832+	CP195+	T226.
11149	*I'M SITTIN' ON TOP OF THE WORLD	2400		CL13905+		T416,T1476.
11150	SLEEP	2400		CL13905+		T226.
11446	DANGEROUS CURVES			CL13934+		W577.
11544	*VAYA CON DIOS	2486		CL13943+	CP223+	T416,T1476.
11545	*JOHNNY	2486		CL13934+	CP223+	
11878	*DON'CHA HEAR THEM BELLS	2614		CL14032+		
11879	THE KANGAROO	2614		CL14032+		
11880	*JUNGLE BELLS	2617		CL14018+	CP276+	
11881	*WHITE CHRISTMAS	2617		CL14018+	CP276+	
12282	SOUTH	2735		CL14081+	CP304+	T226.
12283	*I REALLY DONT WANT TO KNOW	2735		CL14081+	CP304+	T1476.
12739	*AUCTIONEER	2839		CL14140+	CP343+	
12748	*I'M A FOOL TO CARE	2839		CL14140+	CP343+	T416,T1476.
12882	SANTA CLAUS IS COMIN' TO TOWN				CP1101+	
12971	*WHITHER THOU GOEST	2928		CL14185	CP372+	T416.
12972	MANDOLINO	2928		CL14185	CP372+	
13159	*THAT'S WHAT I LIKE			CL14212	CP380+	EAP-1-9121
13160	*THE THINGS I DIDN'T DO				CP381+	EAP-1-9121
13161	*MISTER SANDMAN			CL14212	CP380+	EAP-1-9121
13162	*I NEED YOU NOW				CP381+	EAP-1-9121
13229	*SONG IN BLUE	3015		CL14233		
13236	SOMEDAY SWEETHEART	3015		CL14233		
	*FALLING IN LOVE WITH LOVE					W577
	*ON THE SUNNY SIDE OF THE STREET					W577
	*JUST ONE OF THOSE THINGS					W577
	TWELFTH STREET RAG					W577
	*LIES					W577
	TURISTA					W577
	*SWING LOW,SWEET CHARIOT					W577
13304	THEME FROM "LAUGHING EYES" (MORITAT)	3329		CL14534	CP1049+	W577
13405	*NUEVA LAREDO	3329		CL14534	CP1049+	W577
	*THE BEST THINGS IN LIFE ARE FREE					W577
	*SOME OF THESE DAYS					W577
	TICO TICO					W577
	*BABY,WON'T YOU PLEASE COME HOME					W577
	*I'M MOVIN' ON					W577
	*FAREWELL FOR JUST A WHILE					W577
20643	*GENUINE LOVE	3108		CL14300	CP413+	
20644	*NO LETTER TODAY	3108		CL14300	CP413+	
13940	*HUMMING BIRD	3165		CL14342	CP432+	
13941	*GOODBYE,MY LOVE	3165		CL14342	CP432+	
14416	*MAGIC MELODY	3248		CL14521	CP1019+	
14417	*AMUKIRIKI	3248		CL14521	CP1019+	
14677	*TEXAS LADY	3301		CL14502	CP1034+	
14678	*ALABAMY BOUND	3301		CL14502	CP1034+	
14689	*RUDOLPH THE RED-NOSED REINDEER				CP1101+	
15128	*CIMARRON	3444		CL14593	CP1094+	
15129	SAN ANTONIO ROSE	3444		CL14593	CP1094+	
15134	*SAY THE WORDS I LOVE TO HEAR			CL14577	CP1066+	
15135	*SEND ME SOME MONEY			CL14577	CP1066+	
15926	*RUNNIN' WILD			CL14665	CP1141+	
15927	*BLOW THE SMOKE AWAY			CL14665	CP1141+	
16063	*I DON'T WANT YOU NO MORE			CL14776	CP1248	
16221	*CINCO ROBLES	3612		CL14710	CP1150+	
16222	RO-RO-ROBINSON	3612		CL14710	CP1150+	
16809	*TUXEDOS AND FLOWERS	3725		CL14738	CP1215+	
16810	*HUMMIN' AND WALTZIN'	3725		CL14738	CP1215+	
17348	*STROLLIN' BLUES			CL14776	CP1248	

(cont'd on page 16)

BUDDY CLARK

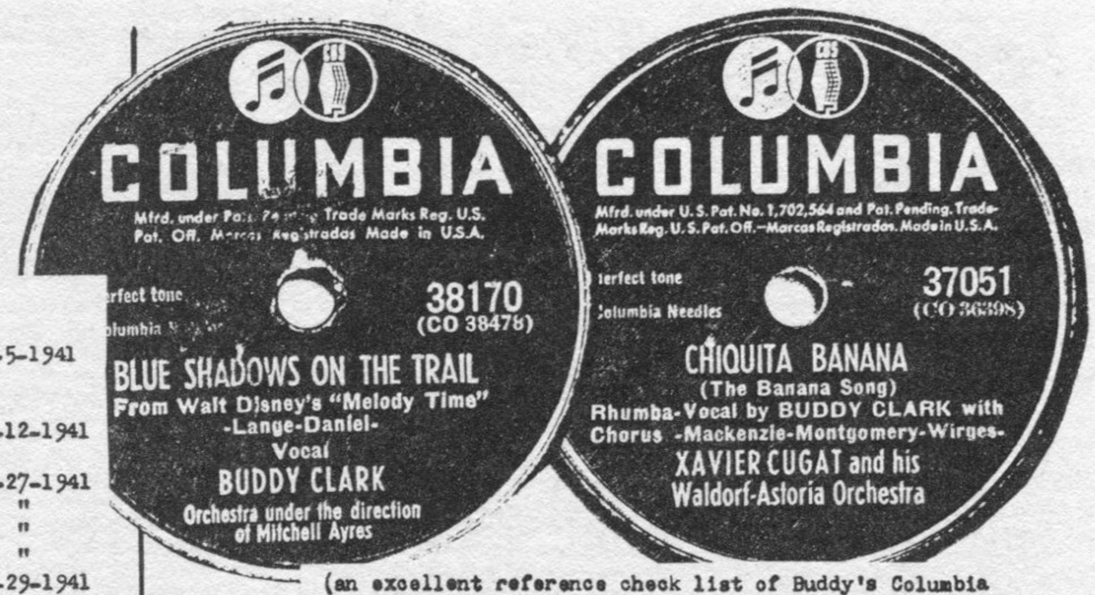
BUDDY CLARK "DISCOGRAPHY" (Continued from RR153/54

by **R.E.M.(Bob)Gottlieb** 2008 DUTTON AVE., WACO TEXAS 76706

(continued from RR153/154)

				1941		
108.	JOHNNY DUFFY'S OR.	"TREET TIME": 1.Cheep Up, The Best Is Yet To Come 2.BUDDY tells story of ill little girl 3.Three Little Kittens 4.Until Tomorrow				9-5-1941
109.	JOHNNY DUFFY'S OR.	"TREET TIME": UNKNOWN SONGS FROM THIS SHOW				9-12-1941
110.	UNLISTED OR.:	(31601)	OKEH 6469	A-Ev'rything I Love		10-27-1941
	" "	(31603)	" "	B-I Hate You, Darling		"
111.	" "	(31602)	" 6490	A-Ev'rytime		"
	" "	(31604)	" "	B-It Happened In Hawaii		"
112.	WAYNE KING OR:	(070338-1)	VICTOR 27797	A-Amour(Beguine)		10-29-1941
	" "	(070340-1-2)	" "	B-Ginger Flower OR.		"
113.	UNLISTED ASS.PROGRAM SERVICE	597-A: 1.Let There Be Love 2.From Another World				10-31-1941
114.	JOHNNY DUFFY OR:	"TREET TIME": 1.Keep An Eye On Your Heart 2.Mexicali Rose				11-11-1941
115.	UNLISTED ASS. PROGRAM SERV.:	60597		A:1.Let There Be Love 2.From Another World		11- -1941
116.	" " " "	60606		A:1.Trade Winds 2. Manana		11- -1941
117.	" " " "	60616		A:1.When The Lillies Bloom Again (10" Inch)		11- -1941
				1942		
118.	XAVIER CUGAT'S OR:	(CO -4185-1)	COLUMBIA 36559	A-Sleepy Lagoon		2- 4-1942
	" " "	(CO -4186-4)	" "	B-Nightingale -OR.		"
119.	JESSE CRAWFORD	(32478)	OKEH 6668	A-Dear Old Pal Of Mine		2-25-1942
	" "	(32481)	" "	B-Just A Baby's Prayer At Twilight		"
120.	" "	(32476)	" 6669	A-That Old Gang Of Mine		"
	" "	(32479)	" "	B-Smiles		"
121.	" "	(32477)	" 6670	A-My Buddy		"
	" "	(32482)	" "	B-There's A Long,Long Trail		"
122.	" "	(32480)	" 6671	A-Keep The Home Fires Burning		"
	" "	(32483)	" "	B- K-K-K-Katy		"
123.	" "	(32478)	COLUMBIA 36701	A-Dear Old Pal Of Mine		2-25-1942
	" "	(32379)	" "	B-Smiles		"
124.	" "	(32482)	" 36702	A-There's A Long Long Trail		"
	" "	(32483)	" "	B- K-K-K-Katy		"
125.	" "	(32477)	" 36703	A-My Buddy		"
	" "	(32480)	" "	B-Keep The Home Fires Burning		"
126.	" "	(32476)	" 36704	A-That Old Gang Of Mine		"
	" "	(32481)	" "	B-Just A Baby's Prayer At Twilight		"
127.	HAL BORNE'S OR:	FILM SHORT "MOONLIGHT COCKTAIL": 1.Moonlight Cocktail -with DOLLY MITCHELL				2- -1942
128.	" "	" (UNKNOWN TITLE): 1.When The Roses Bloom Again -with GEORGIA CARROLL				"
129.	LUD GLUSKIN'S OR:	ASS.PROGRAM SERVICE: 16 inch TRANSCRIPTION	APS 60724	1.Little Lane		4- -1942
130.	" " " "	" " " "	" 60754	1.Will Love Find A Way?		5- -1942
131.	UNLISTED OR.:	AUDITION THEME 1.Sing Before Breakfast; 2.Do It Again;3.Keep Young and Beautiful				7- 6 -1942
132.	LUD GLUSKIN OR:	ASS.PROG.SERV.	60774	A: 1.I Wished On The Moon; 2 Rhythm of The Rumba;3.Piccolino		7-13 -1942
133.	NAT BRANDWYNNE OR:	" "	61005	B: 1.My Ship; 2.This Is New; 3.Bewitched; 4.I Could WriteABook		10- -1942
134.	" " " "	"	618	A: 1.Mexicali Rose; 2.Beacuse Of You (10 inch)		10- -1942
135.	UNLISTED OR.(Perhaps FREDDY MARTIN OR.)	FILM "SEVEN DAYS LEAVE" (Dubbed in for VICTOR MATURE): 1. A Touch Of Texas; 2.Soft-Hearted ; 3.I Get The Neck Of The Chicken				11- -1942
136.	" "	FILM "FATHER IS A BACHELOR(Voice dubbed in for WILLIAM HOLDEN): 1.Wait Till The Sun Shines, Nellie; 2.Big Rock Candy Mountain; 3.In The Gloaming; 4.How De Dow Dee Diddle Dum Day; 5.McNamara's Band; 6.Yip I Addie,I Ay; 7.Just A Song At Twilight				11- -1942
				1945		
137.	PERCY FAITH OR.	"MELODY HOUR": 1.You May Not Love Me; 2.More Than You Know				8-12-1945
				1946		
138.	HARRY SOSNIK OR.	"HILDEGARDE SHOW" (BUDDY subs for ill HILDEGARDE):1.Great Day!; 2.DIALOGUE - BUDDY and CARMEL MEYERS; 3.It Might As Well Be Spring; 4.I'm Beginning To See The Light; 5 DIALOGUE-BUDDY introduces JOAN CAULFIELD; 6.SKIT-BUDDY, CARMEL MEYERS and JOEY FAY; 7.It's Only A Paper Moon; 8.Darling, Je Vous Aime Beaucoup; 9.Great Day				1- 2-1946
139.	344th ARMY BAND :	V-DISC 435		A-1.How Little We Know		3- -1946
140.	XAVIER CUGAT OR.	(CO 36397-1)	COLUMBIA 37051	A-South America,Take It Away		5- -1946
	" " "	(CO 36398-1	" "	B-Chiquita Banana		"
141.	PERCY FAITH OR.	"CONTENTED HOUR": 1.Penthouse Serenade; 2.GUEST STAR,HILDEGARDE; 3.Gypsy; 4. I've Told Ev'ry Little Star -with HILDEGARDE				6- 3- 1946
142.	MITCHELL AYRES OR.	(CO36682-2	COLUMBIA 37085	A-I Know I'd Fall In Love Tonight		6- -1946
	" " "	(CO 36681-2)	" "	B-All By Myself		"

(TO BE CONTINUED)



columbia catalog 1949

(an excellent reference check list of Buddy's Columbia recordings which appeared on pages 118 and 119 of Columbia's 1949 catalog. A good tool to use in conjunction with Mr. Gottlieb's erudite discography) **********

CLARK, BUDDY (Baritone). Buddy Clark's original ambition was to be a baseball player, but after his graduation from Northeastern Law School he took up singing. Moving to New York, he was engaged for a spot on a major radio program, and shortly afterwards joined the staff of the Columbia Broadcasting System. Clark's steady rise toward the top was interrupted by the war, but upon his discharge he resumed recording for Columbia and turned out some of the best records of his career.

After Graduation Day (with Eddy Duchin and Rhythm Acc.) 37389
All By Myself 37085
All Dressed Up With A Broken Heart 37985
Apple Blossom Wedding, An. 37488
Ballerina 38040
Blue Shadows On The Trail. 38170
Chiquita Banana (with Xavier Cugat) 37051
Come To Me, Bend To Me.. 37392
Confess (with Doris Day).... 38174
Dear Old Pal Of Mine..... 36701
in set C-99
Don't You Love Me Anymore. 37920
East Of The Sun..... 37909
in set C-153
Emperor Waltz, The..... 37934
First Prize At The Fair..... 38112
in set C-162
For You 37908
in set C-153
For You Alone..... set C-153
Freedom Train, The..... 37889
Haunted Heart 38083
Haunted Heart 38112
in set C-162
How Are Things in Glocca Morra 37223
Hugo And Igo (with Xavier Cugat) 37507
I Kiss Your Hand, Madame.. 37592
I Knew I'd Fall In Love Tonight 37085
I Wish I Knew The Name (With Ray Noble)..... 38091
If I Had My Life To Live Over. 37302
If This Isn't Love..... 37223
I'll Dance At Your Wedding (With Ray Noble)..... 37967
I'll Get By..... 37910
in set C-153
I'll Never Be The Same..... 37908
in set C-153
I'll See You In My Dreams.. 37910
in set C-153
I'm A Slave To You..... 38241
I'm Waiting For Ships That Never Come in..... 37934
Inside U. S. A..... set C-162
It Had To Be You..... 38040
It Might Have Been A Different Story 37302
It's Easy When You Know How (with Xavier Cugat)..... 38135
Je Vous Aime (with Eddy Duchin and Rhythm Acc.). 37389
Just A Baby's Prayer At Twilight 36704
in set C-99
K-K-K-Katy 36702
in set C-99
Keep The Home-Fires Burning 36703
in set C-99
Little Old Mill, The..... 37920
Love Somebody (with Doris Day) 38174
Made For Each Other (With Xavier Cugat)..... 37939
Matinee 38083
Melody Time 38170
More Than You Know..... 37911
in set C-153
My Buddy 36703
in set C-99
My Gal Is Mine Once More.. 38111
in set C-162
Now Is The Hour (With The Charioteers) 38115
Old Sombrero, An (With Xavier Cugat) 38046

CLARK, BUDDY—Continued

On The Other End Of A Kiss.. 37211
Passing By 37488
Peculiar 38115
Peg O' My Heart..... 37392
Pianissimo 38051
Remember ..... set C-99
Rhode Island Is Famous For You 38111
in set C-162
Serenade (With Ray Noble).. 38091
Sierra Madre (With Ray Noble) 38026
Sincerely Yours 37889
Smiles 36701
in set C-99
Something To Remember You By 37909
in set C-153
South America, Take It Away! (with Xavier Cugat) 37051
Spring In December..... 38153
Story Of Sorrento, The (with Xavier Cugat) 37507
Talking To Myself About You. 38153
That Old Gang Of Mine ... 36704
in set C-99
There's A Long, Long Trail.. 36702
in set C-99
They're Mine—They're Mine —They're Mine 37592
Those Things Money Can't Buy (with Ray Noble)... 37967
Two Loves Have I (With Ray Noble) 38026
When Day Is Done..... 37911
in set C-153
Where The Apple Blossoms Fall 38241
You Are Everything To Me... 37211
You Are Never Away..... 37985
You Don't Have To Know The Language (With Xavier Cugat) 38046
You're Too Dangerous Cherie. 38051

DISCOVERY! (cont'd from p.12)

variations being different ads for where they were currently appearing. According to the record, it was a gift if you went to see them. The matrices are B11856A-Casa Loma Stomp (ad side) and B11857B-Constantly-voc Kenny Sargeant (pic side). The 'Casa Loma Stomp' side is one of the finest versions of this tune ever recorded. Unfortunately, 'Constantly' had to be butchered to fit the record. It is a pretty tune, but this version is so severely cut that the lyrics don't even rhyme where they should! By the way, in case I haven't made it perfectly clear, these matrices were cut specifically for this recorded promo. They are not dubs of the existing Brunswick recordings.

AN URGENT PLEA FOR SOME RESEARCH MATERIALS

There are several projects that I am working on and I would like to call out the guard for some assistance. I am planning on doing a piece of bio/discographical nature on the career of Annette Hanshaw. For some time I have been a great fan of this great entertainer and humble person. She is long overdue for the credit she justly deserves as one of radios great female vocalists. She was a featured artist on the Maxwell House Show Boat circa 1932-1933 and likewise featured on the Camel Caravan Show of 1933-1935. On Camel Caravan she sang with the Casa Loma Orchestra! I would be very appreciative of any information leading to discovery of transcribed material of the above shows and also guest shots for Chevrolet and Rexall Drugs as late as 1938. These would be very interesting indeed as she quit commercial recording in 1934 and seems to have had a flair for big band singing. Any photos, clippings, etc. would be very greatly appreciated.

RECORDS WANTED

INTERESTED IN BUYING OUTRIGHT
WRITE WIRE OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN NEW YORK 11205

COMING! in "FILLING IN DISCOGRAPHICALLY" -- addenda etc for Brian Rust's "AMERICAN DANCE BAND DISCOGRAPHY" by BILL FRASE and STEVE ABRAMS. ..... -- also we will try to print some of the very fine discographical letters which have come our way. In addition to forthcoming projects announced in previous issues we are adding to the list and enormous CHAMPION listing prepared by staffer, GEORGE BLACKER; a research adventure into the life and career of ARNETT NELSON by E.S. VIRGO - and a work on CLYDE BERNHARDT by DEMEUSY, and more, more (maybe the CROWN listing!)

I would also very much like to find any further info on the Joe Haymes Orchestra. (Principally, I am interested in the earlier orchestra which began recording May of 1932 and was surrendered to Buddy Rogers in the fall of 1933.) There is rumored to be a recording of a broadcast from the "Nut Club" in New York circa 1933.

Hope to also get into several other projects such as "Shellac Goes to War"-- a discussion of records used as propaganda by the Allies and the Axis both.

Also a discussion of recorded oddities such as long playing 78's and multitrack records. Let's hear from you.

Roy L. Evans, Jr.-71 East Glenwood Drive, Bergenfield, New Jersey 07621

PLAZA

Carl Kendziora 8376 to 8407
5000 Series (cont'd from RR 153/4

Given are Masters, Tune Titles, Artist credits and Dates. Listings began in RR36 (July 1961).....

8376-My Tonia -Regal Dance Orchestra -12/4/28
8377-A Love Tale Of Alsace Lorraine -Regal Dance Orchestra -12/4/28
8378-Carolina Moon -Regal Dance Orchestra -12/4/28
8379-Just A Little Cuter (Than The Rest) -Radio Imps -12/7/28 (remade 12/21/28)
8380-Doin' The Raccoon -Radio Imps -12/7/28 (remade 12/21/28)
8381-My Blackbirds Are Bluebirds Now -Radio Imps -12/7/28 (remade 12/21/28)
8382-That's That Girl Of Mine -Irving Kaufman -12/8/28
8383-A Gay Caballero -Irving Kaufman -12/8/28
8384-Happy Days And Lonely Nights -Irving Kaufman -12/8/28
8385-Etiquette Blues -Billy Jones-Ernest Hare -12/10/28
8386-All By Yourself In The Moonlight -Billy Jones-Ernest Hare -12/10/28
8387-I'm Lost Without You -Hollywood Dance Orchestra -no date
(This is a renumbering of ERL-Consolidated master 31240)
8388-I Don't Care -Hollywood Dance Orchestra -no date
(This is a renumbering of ERL-Consolidated master 32247)
8389-I Found Happiness -Hollywood Dance Orchestra -no date
(This is probably another renumbering of an ERL-Consolidated master)
8390-I'll Never Miss You -Hollywood Dance Orchestra. -no date
(This is probably another renumbering of an ERL-Consolidated master)
8391-Let's Do It (Let's Fall In Love) -Hollywood Dance Orchestra -12/11/28
8392-Let's Do It (Let's Fall In Love) -Hollywood Dance Orchestra -12/11/28
(Sic!!! same title for both 8391 & 8392. Probably a mistake of some kind on this. Can anyone correct either of these?)

8393-I Love My Best Girl Best -Hollywood Dance Orchestra -12/11/28
8394-Oh! What A Bundle Of Joy -Hollywood Dance Orchestra -no date
(This is probably another renumbering of an ERL-Consolidated master)
8395-Teach Me To Smile -Markel's Society Favorites-12/12/28
8396-Cross Roads -Markel's Society Favorites-12/12/28
8397-Whatcha Gonna Do, Do Now -Markel's Society Favorites-12/12/28
8398-She'll Be Comin' 'Round The Mountain -Pickard Family -12/13/28 (remade 12/28/28)
8399-Rabbit In The Pea Patch -Pickard Family -12/13/28 (remade 12/28/28)
8400-Down In Arkansas -Pickard Family -12/13/28 (remade 12/28/28)
8401-Get Away From That Window -Pickard Family -12/13/28 (remade 12/28/28)
8402-When Summer Is Gone -Rodman Lewis -12/13/28
8403-Sally Of My Dreams -Rodman Lewis --12/13/28
8404-Because I Love But You - Rodman Lewis -12/13/28
8405-Old Folks At Home -Leo Le Sieur -no date
8406- How About Me? (possibly Compo 3568) -Leo Le Sieur -no date
(These are probably renumberings for Compo masters from Montreal)
8407-Georgia, The Dear Old State I Love -Billy Russell -no date
(Probably a renumbering of a "foreign" master) (TO BE CONTINUED)

LES PAUL (cont'd from p.14)

17613	*A PAIR OF FOOLS	3825	CL14809	CP1273	
17617	*FIRE	3825	CL14809	CP1273	
	*THAT OLD FEELING				T802
	BEWITCHED		CL14839		T802
	*MY SILENT LOVE				T802
	I SURRENDER DEAR				T802
	*YOU CALL IT MADNESS				T802
	*JUNE IN JANUARY				T802
	*MOONLIGHT AND SHADOWS				T802
	I CAN'T GET STARTED				T802
	*HOW DEEP IS THE OCEAN				T802
	SWEET AND LOVELY				T802
	*PRISONER OF LOVE				T802
	IF I HAD YOU				T802
21775	*GOODNIGHT,MY SOMEONE			CP1403*	
21776	*SMALL ISLAND	3934	CL14858*		
21777	NIGHT OF THE FOURTH		CL14839	CP1403*	
21778	*MORE AND MORE EACH DAY	3934	CL14858*		

That's it,a total of 129 sides on CAPITOL.A few questions to ponder on:-
What is mx.3346 ?.Is there a session-mate to 3541 ?.And what about those others on their own? 6996,7179,10107,10424,10432,11446,etc. etc.As far as I know 13159-13162 were only issued on the 45 E.P. no.shown in the U.S.is this right? or were they also issued on 2 singles??.I know the list of English & Australian issues tobe complete,but as will be seen there's quite a few U.S. single numbers missing,can anybody fill in the gaps?? also too,the missing mx.no's,are there any other titles that you know of,not listed I seem to vaguely recall L.P.& M.F. doing a version of KISS ME SWEET, it's stuck in my mind for years because I'm sure I've heard MARY FORD singing the words"kiss me now,kiss me later,kiss me like a sweet potater,kiss me sweet,kiss me simple,kiss my little cares away" which are the lyrics to that song,anyone that can confirm this,or am I imagining things??.Anyway I've rambled on long enough,hope you find the listing of some interest & please use as you see fit. All the best for '78 (a record year)

Yours Sincerely
Bill Bennett

PS please send any queries,info,etc,to me at 61 NEWHAVEN ROAD,EAST BURWOOD,3151. VICTORIA , AUSTRALIA
will be pleased to hear from anyone who shares my interest in LES PAUL, and all letters will be answered W.B.

NATIONAL (cont'd from p.13)

NSC 585	Michael's Cycle	Johnny Sparrow
NSC 586	Blues at the Apex	" "
NSC 587	My Best Gal	" "
NSC 588	Serenade To Twins	" "
NSC 589	Rose Room	" "
NSC 590	Sparrow's Arrow	" "
NSC 591	Word From Beacon Bird	" "
NSC 592	Who Owns The Joint	" "
NSC 593	Open, Parachute	Danny Scholl
NSC 594	In My Dream World	" "
NSC 595	Our Love Story	" "
NSC 596	Bonnie Bonnie Highland Fling	" "
NSC 597	Anitra's Dance	" (Swedish master)
NSC 598	Metronome Boogie	" "
NSC 599	There'll Be Some Changes Made	Billy Banks
NSC 600	Maple Leaf Rag	" "
NSC 601	Train's Comin'	" "
NSC 602	The Joint's A Jinx	" "
NSC 603	I'm Gonna Fade You With The Blues	Florence Wright
NSC 604	High In The Basket	" "
NSC 605	Real Gone Tune	Florence Wright-Erroll Garner
NSC 606	You and Me	Florence Wright
NSC 607	Roundup Time on Lullaby Trail	Lynn Howard
NSC 608	One Man Woman	" "
NSC 609	Oh Mama I'm So In Love	Lynn Howard
NSC 610	Piano Lesson Blues	" "
NSC 611	I'll Get By	Danny Scholl
NSC 612	Thanks America	" "
NSC 613	I'm Gonna Live Till I Die	" "
NSC 614	Ain't No Gal Got A Brand On Me	" "
NSC 615 & 616	Rejects	
NSC 617	The Night Is Young	Danny Scholl
NSC 618	I'll Take Romance	" "
NSC 619	Baby Me	Eileen Barton
NSC 620	I Met Him At One O'clock	" "
NSC 621	Tell Me	" "
NSC 622	What Will Be Will Be	" "
NSC 623	Phantom Stage Coach	Ravens
NSC 624	Please Tell Me	"
NSC 625	I'm Afraid Of You	"
NSC 626	I'm Gonna Take De Road	"
NSC 627	Get Wise Baby	"
NSC 628	Comin' Back Home	"
NSC 629	Who's Sorry Now	"
NSC 630	I've Got The World On A String	"
NSC 631	When The Bell Tolls	The Old Church Choir
NSC 632	My Saviour Is Calling Me Home	" " "
NSC 633	Childhood Days	George Nolan
NSC 634	Molasses Molasses	The Galley Sisters
NSC 635	Rosie, The Elephant	Chris Columbo-The Galley Sisters
NSC 636	Stingy	Chris Columbo
NSC 637	Forever Faithful	National Quartet
NSC 638	Because He's Santa Claus	Galley Sisters
NSC 639	Santa Send Someone To Me	" "
NSC 640	Hoosha Shoosha	" "
NSC 641	Beloved	" "
NSC 642	I Only Wanted To See It You Love Me	George Nolan
NSC 643	Everyone Should Have A Sweetheart	" "
NSC 644	The One Girl For Me	" "
NSC 645	Louisa	George Nolan
NSC 646	I'm So Out Of Place In Your Arms	" "
NSC 647	Hug Your Jug	Galley Sisters
NSC 648	Evil Eye Fleagle	National Quartet
NSC 649	Dogpatch Tromp	Lyn Howard
NSC 650, 651	Not Used	
NSC 652	Easy To Say	Scotty Graham
NSC 653	On The Sunny Side of the Street	" "
NSC 654	Pelando and the Native Boy	Frank Buck
NSC 655	Pelando and the King of the Tigers	" "
NSC 656	Pelando and the King of the Crocodiles	"
NSC 657	Pelando and the King of the Apes	" "
NSC 658	If You Want To Keep Me Baby	Helen Page
NSC 659	If You've Got The Money	Dusty Fletcher
NSC 660	Good For Nothing Blues	Helen Page
NSC 661	He's Just My Kind	" "
NSC 662	Moanin' The Blues	Melvin Moore
NSC 663	I'm Still In Love With You	" "
NSC 664	Playing The Numbers Blues	" "
NSC 665	Baby Won't You Please Come Home	" "
NSC 666	Nothing I Do	The Charioteers
NSC 667	Got A Letter From the White House	"
NSC 668	Take Out Some Time	Miss Sharecroppe
NSC 669	I've Tried	" "
NSC 670	How Long	" "
NSC 671	I Wanted To Rock	" "
NSC 672	Syncopated Clock	Eileen Barton
NSC 673	Lock The Barn Door	" "
NSC 674	The Waiting Game	" "
NSC 675	I Wish I Were In Love Again	" "

THE END (finit!)

COMING! MAJESTIC and SIGNATURE!!

DIGGIN' THE GROOVES
Bob Davenport
Bob's column!!?? - Next issue, yes!!
He's back from Europe.